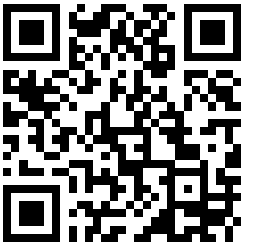
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The furniture of our forefathers

Esther Singleton, Russell Sturgis

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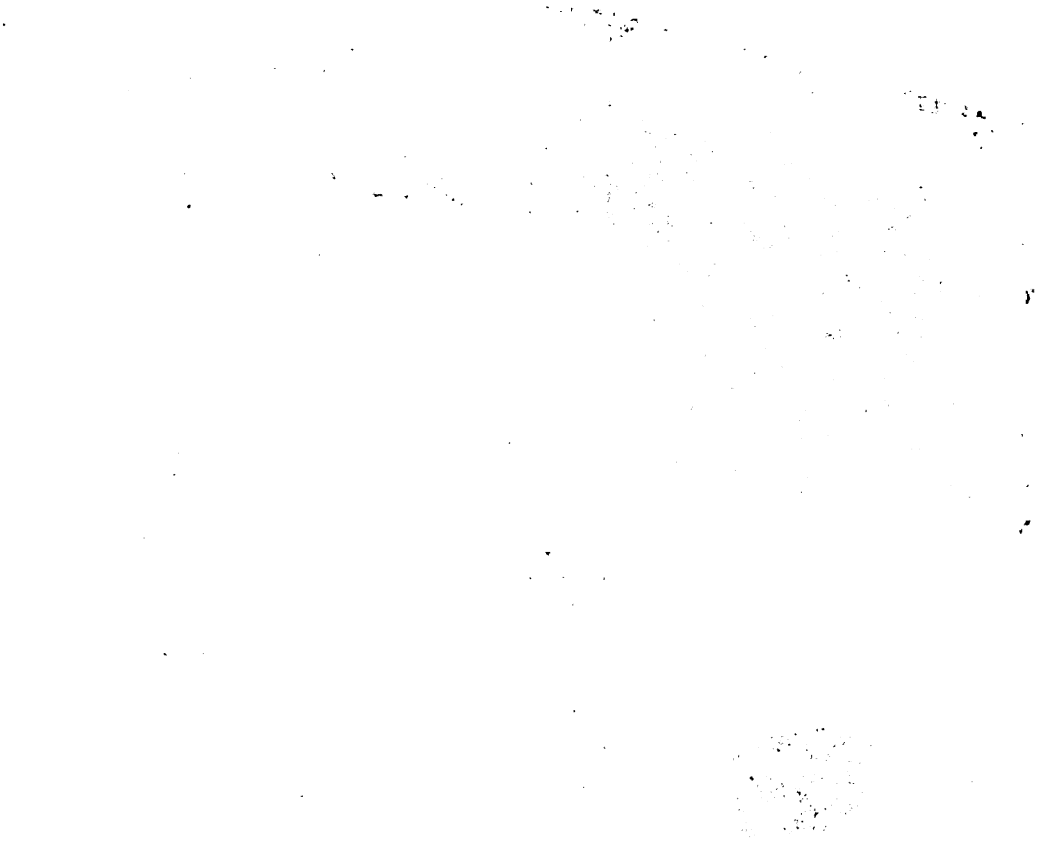
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BEDSTEAD

Carved oak wood; with columns, tester, and head-board of debased classic character, ornamented in marquetry. English, dated 1593. Height, 7 ft. 4 in.; length, 7 ft. 11 in.; width, 5 ft. 8 in.

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

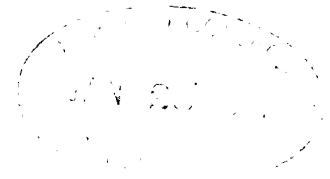
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WITH CRITICAL NOTES ON MANY OF THE PLATES BY RUSSELL STURGIS

ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS INITIALS, R. S.

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FRONTISPIECE . . . . . FACING iii

Bedstead with very large tester supported on separate columns. The material is oak with a little inlay of coloured woods in the headboard. Good taste and a feeling of appropriateness is seen in the modification of such architectural features as the Ionic capitals; these being made unusually large and spreading to correspond with the slenderness of parts of what may be called the shafts. The free use of reedings is noticeable; these becoming what are called godrons (or gadroons) where they decorate a convexly rounded surface. R. S.

OAKEN CABINET . . . . . FACING 3

Closed cabinet in two bodies, with top also separate. Four cupboards, four drawers. The strictly architectural character of the design marks it as of the sixteenth century. The freedom of the sculpture and the peculiar forms of the scroll-work suggest a continental origin. The piece is probably Flemish and of about 1580. R. S.

AN OLD CHAIR 4

Walnut with yoke-shaped top rail, turned tapering side supports under central panel curved backwards. There is a beading around the lower curved edge of the seat of the chair and the edges of the cabriole-shaped legs. The front and back legs are similar in shape. The seat is covered with pile needlework of floral pattern. About 1710.

OAKEN STOOL . . . . . FACING 6

Date early in the seventeenth century. The extremely simple decoration is similar to that of the mirror frame (see page 16). Height, 8½ inches; length, 16 inches; width, 11¼ inches. R. S.

SEVENTEENTH CENTURY CHAIR 6

Painted, high back with top rail carved and pierced over a long panel rounded at top and bottom. The seat is plain frame filled in with the original cane webbing. The legs are carved with projecting knees and feet turned outward. A carved and pierced rail joins the two front legs. The ornament is of scrolls and foliage.

SEVENTEENTH CENTURY CHAIRS . . FACING 8

The chair to the left is said to have been used by Charles II. The one upon the right-hand was used by Robert Proud, historian.

TABLE WITH TWO FLAPS 11

Oak, oval; the new top stands on six baluster-shaped legs, two of which move in sockets to support the flaps. A framework of plain bars strengthens the legs, and on one side is a long drawer with carved front. Seventeenth century. Height, 2 feet, 4½ inches. Top, 2 feet, 9 inches by 2 feet, 7 inches.

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EIGHTEENTH CENTURY WINDSOR ARMCHAIR . . 14

Birch; the back is formed by a curved top rail, a curved central panel, two straight pieces and spindle-shaped bars. The flat arm-rail is supported by four bars on each side. Cabriole-shaped legs.

AN OLD MIRROR . . . . FACING 16

Dated 1603, undoubtedly English. The whole is of oak. This piece, dating from the year of Elizabeth's death and the accession of James I, was put together in the simplest way with mortise and tenon joints held by pins, but there is a little elaboration in the ornament secured by inserting little tesserae of oak alternately light and dark in the flat uprights of the frame. Otherwise the carving is of the most obvious and simple description, effective enough, but neither choice nor delicate in its lines. The bounding outline of the frame is certainly not happy. Height, 2 feet, 3½ inches; width, 2 feet, ⅜ inches; the dimensions being taken over all. R. S.

CHAIR OF WALNUT 16

It is supposedly Flemish. The turning and moulding are skilful, but the sculpture is hasty and unmeaning; dated 1678.

SMALL CHEST AND TABLE OF OAK . FACING 18

Table and small chest; the table dated 1622. These pieces have been painted. They were formerly a part of the furniture of Montacute Priory (Somersetshire) and probably the box was intended for offerings. The simple sculpture of the panel on the front of this receptacle may be compared with that of the other cabinets; it is more pictorial and descriptive than they and reminds the student of the inlaid Dutch work of the epoch in the preference shown for floral forms. There is nothing attractive about the table except the graceful outline given to the turned and carved legs. R. S.

SEVENTEENTH CENTURY CHAIR OF OAK . . 20

High-backed chair bearing arms which are thought to be those of Thomas Wentworth, the first earl of Stafford, minister of Charles I, and beheaded in 1641. The chair is of about 1630.

BUTTER CUPBOARD OF OAK . . FACING 22

Cabinet entirely enclosed, with two cupboards and a secret below, and another large cupboard with two doors above, and two large drawers. The material in the present instance is entirely oak, and in the sides there are perforations to admit air. Pieces of this pattern are often called in England butter cupboards. The decoration is all of the simplest rural character, done by clever village carpenters skilled in the use of simple tools and enjoying the humble decorations which they applied to the rough pieces they made. As the framing of the present cupboard is of the simplest and most obvious sort, the tenons held in their places by two pins to each, so the carving is a mere varying of the surface by embossed figures alternating with slight sinkings; but nearly all applied with excellent taste, and an admirable sense of what figures would truly adorn the panels and solids. The very curious framing of the upper doors may be noted. There are no pieces which can be called stiles or rails, and the piece which has a tenon cut at one end has a mortise cut in its side near the opposite end. Total height, 4 feet, 8½ inches; width, 4 feet, 4 inches. R. S.

SEVENTEENTH CENTURY CHAIR 23

Armchair of walnut wood.

OAKEN COFFER . . . . . FACING 24

Chest bearing the curious inscription "This is Esther Hobsonne chist, 1637." It is of oak and unquestionably English. As is common in large coffers of the time in England, there is little attempt to make the piece a complete parallelogram on each of its four sides with a continuous base of parallel mouldings and a cap or edge of cover to correspond. Almost any French or German chest of the time would be built on those lines, and the horizontal members of top and bottom would have been the controlling

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elements of the design; while the feet would be additional balls or baluster-shaped terminals. The English chest, however, frequently had, as in this case, the four uprights which form the two ends of its principal sides carried down beyond the horizontals to form feet for the whole box. This is to a great extent destructive of the dignity of the piece, which, accordingly, has a much more familiar and carelessly designed look. This, however, is abundantly made up in the case before us by the admirably adapted sculpture. It is seldom that a piece of furniture is found which, covered all over with carving, has still that carving so well fitted for its place, in every part, and so spirited in detail. The very simplicity and rustic character of the carving increase this appearance of attractiveness of purpose and fitness of all its parts. Height, 2 feet, 6 inches; length, 5 feet, 1 inch; depth, 2 feet, 2¼ inches. R. S.

SEVENTEENTH CENTURY CHAIR 27

Chair of the type known as "Curule chair," about 1660. It is in walnut except the seat, which is temporary and covered roughly with a piece of velvet. The carving is of extreme rudeness and seems to be not merely hasty but also the work of an unskilled hand. R. S.

TWO ARMCHAIRS IN JACOBEAN STYLE . FACING 32

Two armchairs, Jacobean in style and to be dated about 1630 although the upholstery and the very carefully made cane work may well be later. R. S.

BEDSTEAD WITH TESTER AND HANGINGS . FACING 34

The visible woodwork is of about 1620–30; the upholstery probably fifty years later; curtains running easily on rings; very well designed hand-made fringes. R. S.

OAKEN CUPBOARD . . . . . FACING 36

Cabinet dated 1603. Undoubtedly English work. The material is oak except where a tulip plant is coarsely inlaid and where, below the date and below the drawers and the inlaid tulip, is a band of alternating squares, light and dark wood. The sculptured bust of the lady is of singular grace and delicacy although it shows a hand unpracticed in the use of relief in figure subject. That is to say, it is rather the front part of a statue copied in the wood than a deliberately made design in relief. The treatment of the costume even in its minutest details is unusually effective. The purely decorative sculpture is peculiar in the careful avoidance of massive or surface covering leafage; it is all reduced to very narrow ridges and terminal sprigs hardly broader, in this closely resembling much of the sculpture of peasant furniture in the far south of France during this and the succeeding century. The wrought iron work is interesting especially because of its evident rudeness. It is apparently the work of a country blacksmith. Height, 4 feet, 2½ inches; length, 3 feet, 10¼ inches; depth, 1 foot, 9½ inches. R. S.

ARMCHAIR . . . . . FACING 38

Of about 1650, with upholstering either of the same date or renewed in the original style.

WALNUT CHAIR 39

Belonging to Sir William Gooch, Governor of Virginia 1727–47. From the original in the possession or the Virginia Historical Society, Richmond.

ARMCHAIR DATED 1670 . . . FACING 40

Of oak and apparently of English work. The initials I. P. cannot now be identified. Although so much later than the cabinet facing page 3 the sculpture is of almost exactly the same character; indicating, perhaps, the rural or remote origin of the piece. In days of slow and difficult communication the workmen of an out-of-the-way countryside would be following the traditions of their fathers at a time when the carvers of the metropolis and its neighborhood had better advantage from over seas or from the influence of the court. This piece can hardly be praised for its design or workmanship. It is the rude work of unskilful and not over-tasteful artisans. R. S.

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SEVENTEENTH CENTURY CROMWELL CHAIR . . 42

Armchair of about 1650 with upholstery either of the same date or renewed in the original style.

AN OAK CHAIR OF 1649 43

The stuffed seat is covered with maroon leather over which is a piece of canvas worked with colored wools in the manner of a carpet.

TWO ARMCHAIRS 45

Two armchairs of about 1660, the description in the museum catalogue stating them to be of the north of England, Yorkshire and Derbyshire. The one at the right should be compared with the "Curule chair" (page 27), which shows a similar handling of the rough ornamentation. R. S.

TWO SEVENTEENTH CENTURY ARMCHAIRS . FACING 48

Armchair; dated 1668. Of oak. Armchair of about the same period, of walnut. The oak chair has a little very well designed scrollwork and incised ornamentation in the panel of the back which corresponds with and repeats the incised figures of the date. The walnut chair has no wooden back, not even a top rail, and the seat and back are made alike of stamped and figured leather. This leather is of elegant design, the semi-heraldic decoration filling the surface of the broad strap very perfectly and with a true sense of its significance. On the other hand, the woodwork of the piece is absolutely without character, even the little balusters which unite the two straining-pieces beneath the seat, having all the appearance of much later work, are simply turned in the lathe. R. S.

SEVENTEENTH CENTURY CHAIR 49

Painted; high back with carved and pierced top rail. Back framing and lower rail carved and incised, the central panel of the back and seat filled in with cane webbing. The legs and two straining rails are spirally turned. Carved and incised front rail. About 1660. Owned by W. H. Evans, Esq., Forde Abbey, England.

SEVENTEENTH CENTURY CHAIR 49

Walnut, high back, with a long panel rounded at each end and filled in with cane webbing, surmounted by a pedimental piece carved and pierced, supported by two turned pillars continuous with the cane webbing. The seat is plain frame filled in with cane webbing. The front legs and straining rails are turned. Owned by C. H. Talbot, Esq., Lacock Abbey, England.

HIGH-BACKED CHAIR 50

Covered with stamped Spanish leather of a tawny colour fastened with brass studs. The front rail consists of two interlacing scrolls. From the original in the Memorial Hall, Philadelphia.

OAKEN CRADLES . . . . . FACING 50

Cradle (1), dated 1687, of oak; (2) cradle, also of oak and of about 1660. Each of these very interesting pieces is a simple box with four upright posts at the corners, which posts are framed into the rockers in one case by mortise and tenon, in the other by having the end of the post saw-cut for a depth of three or four inches, and the much thinner rocker let into this and pinned fast. No. 1 bears its date on the panel of the foot, the lines and the moulding around them being in low relief; the panels on the sides are carved with very simple bands of scrollwork with stars and similar decorations, all in slight relief. No. 2, much more elaborate, is carved all over, framework and panels alike; this also has a covered head-piece apparently for no purpose except greater display. This latter has preserved its original velvet cushions. R. S.

SEVENTEENTH CENTURY ARMCHAIR OF CARVED BLACK WALNUT 50

The legs are turned, the seat is of wooden cane. The back and front rail are highly carved.

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SEVENTEENTH CENTURY CHAIR 51

Armchair of uncertain date, probably beginning of seventeenth century. Pieces so devoid of ornament are impossible to date accurately. Such furniture, intended to receive its sole decoration from the upholstery, or, as in this case, stamped leather-work and wrought nail-heads, were made from 1550 to 1800; and during all this time their forms did not change in any definite way. R. S.

CABINET OF OAK . . . . . FACING 54

Cabinet with drawers; not dated, but apparently of the closing years of the seventeenth century. This is an elaborate piece intended for the drawing-room or long gallery of a mansion; the outer doors are of oak veneered on the face with hexagonal pieces of wood described in the original inventory as "Thorn Acacia," and the inside also veneered, but with oak, except for the border of dark and light squares, which are of rosewood and sycamore. The drawers within, eleven in number, are veneered with walnut, with an edging of sycamore, but the edge of the framework which supports and encloses them is of walnut. The cornice of the cabinet is of pear wood with walnut inlaid in front, the separation hardly visible in the picture; and the cushion-like frieze of the top is the outside of the drawer of which the face is of walnut. The cabinet proper, that is to say, the enclosed box-like piece, rests upon a table entirely of oak. The pulls of the drawers are probably later than the woodwork, and are not of importance. Such pieces were easy to make in the country in the neighbourhood or, perhaps, in the buildings themselves of any estate, and a singular tradition exists to the effect than an attempt was made to include in the decoration specimens of all kinds of wood found on the estate; but this legend has rather the air of having been deliberately invented at a later date. What is noticeable is the willing abandonment of all free and untaught decoration on the part of the workmen. Evidently a more sophisticated age had come when the only carving allowed was in the form of cable twisted uprights and horizontals. Height of table, 2 feet, 3 inches; height of box, 2 feet, 5 inches. R. S.

OAKEN CHEST OF DRAWERS 55

Cabinet or upright chest of drawers of the time of William III (1688 to 1702). The vicious habit, ultimately destructive of all sincerity and character in cabinet work—the habit of planting on mouldings—had made some headway in France even at a much earlier date, as before the accession of Louis XIV; but in England the tradition of solid oak and of straightforward carpenter work was slower to give way. The piece is of oak with the rosettes and drop handles of brass. Its dimensions are: 4 feet, 4½ inches in total height, and 3 feet, 2 inches in width. R. S.

CABINET . . . . . FACING 56

Cabinet, the panels of 1630 or the following years and undoubtedly of English work; though the minor decorations of the piece indicate a date of 1670 or thereabout. Such remounting of carved panels is not uncommon. The cabinet is entirely in walnut; the carving of the large panels is extremely interesting because of the frank treatment of a complicated subject, in each case, by a hand of but little skill. It is this willingness of skilled artisans, who were yet not artists of knowledge and power, to do work of decorative character which makes the furniture as well as the architecture, the silverware and the textiles of the seventeenth and the previous centuries so attractive. In our time these panels would have to be bare of ornament or carved with the most conventional foliage, or else entrusted to a sculptor who would charge $200 apiece for them. On the other hand, the purely decorative parts are of but little value. The heads are poorly modelled, the seated figures in the spandrels are wretchedly composed, and the leafage has but little character. An exception may be made in favour of the upright pilasters beyond the baluster columns of the upper section. It may be thought that the three figures in low relief are portraits; the uppermost one might well be James I of England and the two lower ones his sons, the Prince of Wales, afterwards Charles I, and the Duke of York, afterwards James II. Total height, 5 feet, 8 inches; width over all, 4 feet, 5 inches. R. S.

CABINET 60

The upper part is a cupboard with two doors, inclosing shelves, and the lower part filled

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with four drawers. It is of oak, veneered with various woods, chiefly walnut, and has in several panels figured and floral ornament in pear wood inlaid in ebony. About 1670–80. Height, 6 feet, 9 inches; width, 4 feet, 6 inches; depth, 21½ inches.

SECTIONS OF SEVENTEENTH CENTURY CABINET . 61

Decorations similar to the English late Elizabethan or Jacobean style. Flemish, about 1620. Height, 3 feet, 6 inches; length, 4 feet, 1 inch; width, 1 foot, 8 inches.

SEVENTEENTH CENTURY OAK TABLE WITH EXTENDING TOP 63

Table and stool or short bench; the table about 1605. It is an extension table; the top in two pieces united by a hinge. The godrons noticed in the bedstead (frontispiece), are here relieved, each upon its own fillet; a kind of combination of Elizabethan "strap-ornament" with the Jacobean reedings. R. S.

TABLE WITH THREE FLAPS . . FACING 64

Table with triangular top and three leaves. Its extremely small dimensions indicated its use as an ornament, or perhaps, as a piece of furniture especially made for a child. It is entirely of oak, probably of English make, and its simply turned legs seem to indicate a date as of the close of the seventeenth century. Height, 2 feet; top, 2 feet, 5 inches in greatest dimensions when the leaves are raised. R. S.

WALNUT CHAIRS 65

Originally belonging to Ralph Wormeley of Virginia. Now owned by Mrs. John Tayloe Perrin of Baltimore. (See page 51.)

CHAIR SHOWING THE RENAISSANCE INFLUENCE . 69

Originally belonging to Colonel William Byrd of Westover, now owned by Miss Elizabeth Byrd Nicholas, Washington, D. C. The back and seat are stuffed and upholstered in velvet. The back legs terminate in the hoof form and the front in the ball and claw. The leg curves outward from the cover of the seat and is boldly and gracefully carved with the acanthus.

BLACK OAK SIDEBOARD . . . FACING 70

Said to have belonged to Lord Baltimore, and to have been brought by him from England, when it fell into the possession of Charles Carroll of Carrollton. It is now owned by Mrs. Edward C. Pickering of the Observatory, Cambridge, Mass. (There seems to be doubt as to the authenticity of this piece. Experts have stated that it is of a later date than that credited to it.)



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THE FURNITURE OF OUR FOREFATHERS

Part 1

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OAKEN CABINET

In two bodies with top also separate. Four cupboards, four drawers. The character of the sculpture and scroll-work suggests a continental origin — probably Flemish. Sixteenth century.

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THE FURNITURE OF OUR FOREFATHERS

Part I: Early Southern

CARVED OAK AND WALNUT OF THE XVIITH CENTURY

BEFORE describing the household furniture used by the early English settlers in this country, it will be well for us to form a clear idea of the houses in which they lived.

The First Plantation of one hundred gentlemen-adventurers and labourers brought with them nothing but the bare necessaries of life—food, clothing, and tools. They wasted valuable time in hunting for mythical gold ore; and when the First Supply (equally poorly provided), consisting of two ships with one hundred and twenty persons, arrived (1607), nine months later, it found only forty survivors, and of these "ten only able men, all utterly destitute of houses, not one as yet built, so that they lodged in cabins and holes within the ground."*

Captain Newport, who was in command of the First Supply, had a church and a storehouse built by those under

*A Briefe Declaration, etc. (1625).

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him, and the cabins of Jamestown were enclosed within a palisade. However, fire broke out in the storehouse and reduced the whole place to ashes, including the stockade. Fortunately, the entire cargo had not been landed, but aid was badly needed. Rebuilding was soon begun; church, storehouse, and forty houses of rafts, sedge and earth were completed in 1608, and twenty more houses were built in 1609. All of these, however, were hopelessly decayed in 1610, as might be expected from their construction.



AN OLD CHAIR

Walnut with yoke-shaped top rail, turned tapering side supports under central panel curved backwards. There is a beading around the lower curved edge of the seat of the chair and round the edges of the cabriole legs. The front and back legs are similar in shape. The seat is covered with pile needlework of floral pattern. About 1710. Owned by Lord Zouche, Pulborough, England.

Sir Thomas Smith, who was now in charge, seems still to have directed his efforts towards the immediate profit of the Virginia Company, rather than the safety of the plantation, should supplies fail. We learn that the colonists were "wholly employed in cutting down of masts, cedar, black walnut, clapboard, etc., and in digging gold ore (as some thought), which, being sent to England, proved dirt." The Third Supply, carrying food and clothing, was sent in 1608, but, as most of the provisions were lost in the wreck of the principal ship in the Bermudas, the colonists were worse off than ever, and the dreadful Starving Time, with its cannibal horrors, followed.

In 1610, Lord Delaware arrived with some relief, and was followed by Sir Thomas Dale and Sir Thomas Gates, each with three or four ships.

On taking charge, Lord Delaware undertook construc-

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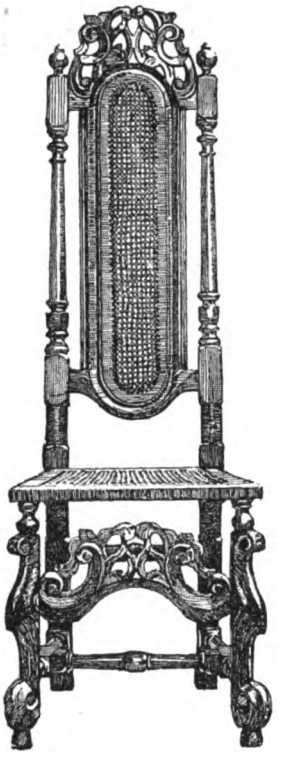
tions of a less flimsy character than before, covering the roofs with boards and the sides with Indian mats. On his departure, on account of ill-health, Dale succeeded him and still further improved the buildings. He erected a wooden church, storehouses, and many dwellings, with the lower story of brick. Dale made a law by which every arriving father with a family was to have, rent free, a house of at least four rooms, with twelve acres of fenced land, upon which he must grow grain. Dale's efforts bore little fruit; the houses constantly fell to ruin, and Sir Thomas Gates was no more successful when he tried to rejuvenate the town; for when Argoll took command, in 1617, only five or six habitations were standing. The other settlements had fared no better.

In 1619, "arrived Sir George Yardley to be Governor. For forts, towns and plantations, he found these: James City, Henrico, Charles City and Hundred, Shirley Hundred, Arrahattock, Martin Brandon and Kicoughton, all which were but poorly housed and as ill-fortified; for in James City were only those houses that Sir Thomas Gates built in the time of his government, with one wherein the Governor always dwelt, an addition being made thereto in the time of Captain Samuel Argoll, and a church, built of timber, being fifty foot in length and twenty foot in breadth; at Paspahayes also were some few slight houses built; at Henrico, two or three old houses, a poor, ruinated church, with some few poor buildings in the island; Coxen Dale and the Maine, and at Arrahattock one house; at Charles City, six houses, much decayed, and that we may not be too tedious, as these, so were the rest of the places furnished."*

*A Briefe Declaration, etc. (1625).

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Amid the struggles and miseries of all these years, we may conclude that there was no temptation to import good furniture; and that made by the resident carpenters and joiners would be of the barest description.



17TH CENTURY CHAIR

Painted, high back with top rail carved and pierced over a long panel rounded at top and bottom. The seat is a plain frame filled in with the original cane webbing. The legs are carved with projecting knees and feet turned outward. A carved and pierced rail joins the two front legs. The ornament is of scrolls and foliage. Owned by Mrs. McClure. See page 48.

We find evidence in the records that measures were taken to substitute substantial structures for the "poor ruinated" churches referred to in the *Briefe Declaration*. At the first vestry meeting of the church in Northampton County, Va., September 29, 1635, it was resolved to build a "parsonage house upon the Glybe land by Christyde next, and that the syd house shall be forty foot long and eighteen foot wide, nyne foot to the wall plates; and that ther shall be a chimney at each end of the house, and upon each syde of the chimneys a room, the one for a study, the other for a buttery; alsoe a partition neere the midst of the house, with an entry and tow doors, the one to go into the Kitchinge, the other into the Chamber."

In 1622, the Indian massacre practically wiped out the outlying settlements, and the next year Jamestown contained only one hundred and eighty-two individuals. However, the successful planting of tobacco in Virginia in 1612 had insured the permanent settlement of the colony through

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OAKEN STOOL

Carved all round with a beaded band and inlaid between the baluster-shaped legs with narrow borders of wood, alternately light and dark. English, 1603

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almost any calamity. In 1623, George Sandys wrote home to the authorities that the massacre had produced one good result in making the people live closer together for mutual protection, and would induce them to build frame houses. However, they soon scattered again, and, a year or two later, Governor Butler testified, from personal observation, that the meanest English cottages were more sightly and comfortable than the best dwellings in Virginia, which were the worst in the world. This, however, was denied by the Governor and Council of the Colony. The buildings undoubtedly gradually improved thenceforward, and the log cabin gave way to the framed house. The latter usually had no cellar, but rested on sills; and had a brick chimney at one and sometimes both ends. After the arrival of Governor Berkeley, in 1642, brick entered more largely into the construction of the houses. In Jamestown, town lots were granted on condition of building a brick dwelling with a cellar, measuring sixteen feet by twenty-four, but for long afterwards the dwelling of the ordinary planter had only the first story and chimney of brick.

We will now proceed to examine the contents of the dwellings previous to 1650.

In the latter year, E. Williams, in *Virginia Truly Valued*, gives a list of "Necessaries for planters." Here we find little more than the Company provided its servants with at the first settlement. There is a list of "Armes" and "Tooles"; and then comes "Aparell," under which head we find "Canvase to make sheets, with Bed and Bolster to till [fill?] in Virginia, 1 Rugge and Blankets." Last comes "Household stuffe," including "one great Iron Pot, large and small kettles, Skellets, Frying Pannes, Gridiron, Spit,

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Platters, Dishes, Spoons, Knives." Thus they took no furniture with them. The inventories, moreover, show that the dwellings were almost bare. Thus, in 1637, Adam Lindsay, of York, died possessed of only "one fflock bed and covering," valued at 80 pounds in a total of 2036 pounds tobacco. In the same year, Anthony Panton's estate was appraised at 1070 pounds tobacco, and here we find only "one bed-board, one brush, one chest." In 1638, "Edward Bateman, carpenter of St. Maries," possessed a boat, tools, two bands, a tinderbox, a brush, a rope, an old doublet, a bearskin and a chest. These were valued at 345 pounds tobacco. These instances are typical of servants who had served their indentures, and reveal an almost incredible lack of household furniture; and yet the inventory of the estate of "Justinian Snow, late of St. Mary's, planter," May 24, 1639, shows a most modest state of luxury, although he was one of the richest planters in Maryland. In addition to knives, nails, smoothing-irons, tools, spades, pins, line, thread, ribbon, stuff, "friz," canvas, buttons, hooks and eyes, shot, nets and lines, boats, weapons, trunks, chests, wearing apparel in all stages of decay, pipes, beads, household linen, provisions, cooking utensils and live stock, we find only:

	Tobacco
2 Looking-glasses	0040
3 dozen of trenchers	0006
One bed standing in the Parlor	0500
The Bedde and the Appurtenances in the littell Parlor	0250
a parcell of Bookes	0010
A parcell of odd household stuff . . .	0100
3 kettells a chest and Chayer wt other householde stuff	0100
the Beddinge Chest and tubbs in the Chamber	0160

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SEVENTEENTH CENTURY CHAIRS

The chair to the left is said to have been used by Charles II. The one upon the right hand was used by Robert Proud, historian.

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The total inventory amounted to 29,766 pounds tobacco, and tobacco was then £3 19s. 10d. per hundred pounds.

The looking-glasses would cost about $20 each in present money. At this date, 1639, looking-glasses were found in very few houses, even in England, though, of course, metal mirrors were common enough. There they did not come into general use until after the Restoration, in 1660. They were imported from Venice. As we shall see, the looking-glass with gilded or olive-wood frame is frequently mentioned henceforward. The olive-wood alone would show its Italian origin. Though anticipating somewhat, it may be as well to note here that looking-glasses were small in the seventeenth and early part of the eighteenth century. When they exceeded four feet in length or breadth they were made up of separate pieces, generally with gilt mouldings at the divisions. When of English make, they came from the Vauxhall factory, founded by the second Duke of Buckingham, that "chemist, statesman, fiddler, and buffoon," who introduced workmen from Venice to teach the art of making plate-glass, bevelling, etc. Early examples of mirrors are plentiful, and show that the frames at the beginning of the seventeenth century were of oak, sometimes ornamented with carving and narrow bands, inlaid with small alternate light and dark squares of wood, the stand consisting of baluster-shaped uprights and claw feet. The looking-glass was sometimes fixed on the top of a chest of drawers. Besides the woods mentioned above, the looking-glass frame was sometimes formed of ebony. In 1653, we find Stephen Gill, in Virginia, in possession of one of this material.

The trenchers, of which Mr. Snow possessed three dozen, were wooden platters, the name being derived from the French *tranche*, a slice, when the platter was a slice of bread.

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The "household stuff," mentioned in Mr. Snow's inventory, undoubtedly included rough tables and benches. The "bed standing in the parlour" must have been a respectable article of furniture, since its value is set down at five times that of three kettles, the chest, the chair, and other household stuff. The 500 pounds of tobacco represented at least $500 in present money at the valuation given. Thus we may conclude that the bed was a luxurious piece of furniture.

Our ancestors liked to lie soft, and, therefore, the feather bed is ever in evidence, or, in default of that, the flock bed. The importance of the bed during the period of which we are treating can hardly be overestimated. The "bed" is sometimes mentioned apart from the bedstead, but frequently the word is used to include the bedstead and all its furnishings, as it manifestly is in the inventory under consideration. We may pause here to describe the beds that had been used in England for many centuries, and were still in favour there.

It must be remembered that in Europe the bed-chamber was a room of great importance, for kings and queens received their courtiers in their sleeping apartments. The heavy, imposing four-poster was made a thing of beauty, as well as luxury. The framework was often superbly carved, while the bed was of softest down, the sheets of finest linen, the blankets fine, and the outer covering of cloth of gold, samite, damask, or some other costly material, richly embroidered in heraldic devices, or with some appropriate emblem. For example, Shaw tells us:

"Thomas de Mussendun, by will dated 20th July, 1402, bequeaths to his wife a bed, with a coverlet made of velvet and sattin, and paned with ermine in stripes or

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borders." In 1356, Elizabeth, Countess of Northampton, bequeaths to her daughter a bed of red worsted and embroidered. In 1409, Elizabeth, Lady Despenser, does the same; as does Lady Elizabeth Andrews in 1474. King Edward the Third, in 1377, leaves to Richard, son of the Black Prince, "an entire bed marked with the arms of France and England, now in our palace of Westminster." Humphrey de Bohun, Earl of Hereford, wills, in 1361, to his niece a bed with the arms of England. Agnes, Countess of Pembroke, in 1367, gives to her daughter "a bed, with the furniture of her father's arms"; and William, Lord Ferrers of Groby, in 1368, leaves to his son "my green bed, with my arms thereon"; and to his daughter "my white bed, and all the furniture with the arms of Ferrers and Ufford thereon." Edward the Black Prince, in 1376, makes bequests "to our son Richard, the bed which the King our father gave us: to Sir Roger de Clarendon, a silk bed: to Sir Robert de Walsham, our confessor, a large bed of red camora, with our arms embroidered at each corner, also embroidered with the arms of Hereford:



TABLE WITH TWO FLAPS

(Oak, oval; the new top stands on six baluster-shaped legs, two of which move in sockets to support the flaps. A framework of plain bars strengthens the legs, and on one side is a long drawer with carved front. 17th century. Height, 2 ft. 4½ in. Top, 2 ft. 9 in. by 2 ft. 7 in.)

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to Mons. Alayne Cheyne, our bed of camora, powdered with blue eagles." His widow, in 1385, gives "to my dear son, the King [Richard the First], my new bed of red velvet, embroidered with ostrich feathers of silver and heads of leopards of gold, with boughs and leaves issuing out of their mouths: to my dear son, Thomas, Earl of Kent, my bed of red camak, paied with red and rays of gold: to my dear son, John Holland, a bed of red camak." In 1368, Robert, Earl of Suffolk, bequeaths his "bed with the eagles"; Sir Walter Manney, in 1371, "all my beds and dossers [dossers were put at the backs of chairs and tables] in my wardrobe, excepting my folding bed, paly of blue and red"; and Edmund, Earl of March, "our large bed of black satin, embroidered with white lions and gold roses, with escutcheons of the arms of Mortimer and Ulster," in 1380. Margaret, Countess of Devon, in 1391, leaves to her son Peter, "my bed of red and green paly"; Richard, Earl of Arundel, in 1392, to his wife, Philippa, "a blue bed marked with my arms and the arms of my late wife, also the hangings of the hall, which were lately made in London, of blue tapestry with red roses, with the arms of my sons, the Earl Marshall, Lord Charlton, and Mons. Willm Beauchamp; to my son Richard, a standing bed, called Clove; also a bed of silk, embroidered with the arms of Arundel and Warren; also, to my said son, the hangings of the large hall, of the arms of Arundel and Warren quarterly: to my dear son Thomas, my blue bed of silk, embroidered with griffins: to my daughter Charlton, my bed of red silk: to my daughter Margaret, my blue bed." Sir John Cobham, in 1394, "a red bed embroidered with lions, also a bed of Norwich stuff embroidered with butterflies"; and Alice, Lady West, in 1395,

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"a bed paled black and white" and "a bed of tapiter's work." John, Duke of Lancaster, in 1397, disposes of "my large bed of black velvet, embroidered with a circle of fetter-locks [the badge of the house of Lancaster] and garters, and the beds made for my body, called in England trussing beds, my white bed of silk with blue eagles displayed"; and Thomas, Earl of Warwick, in 1400, "a bed of silk, embroidered with bears and my arms with all thereto appertaining." In 1411, Joanne, Lady Hungerford, leaves "a green bed embroidered with one greyhound"; and in 1415, Edward, Duke of York, "my bed of feathers and leopards, with the furniture appertaining to the same; also, my white and red tapestry of garters, fetterlocks, and falcons [badge of the house of York], my green bed, embroidered with a compas." In 1434, Joanne, Lady Bergavenny, devises "a bed of gold swans, with tapettar of green tapestry, with branches and flowers of divers colours, and two pair of sheets of Raynes, a pair of fustians, six pairs of other sheets, six pairs of blankets, six mattresses, six pillows, and with cushions and banncoves that longen to the bed aforesaid; a bed of cloth of gold with lebardes, with those cushions and tapettes of my best red worsted that belong to the same bed, and bancours and formers that belong to the same bed; also, four pairs of sheets, four pairs of blankets, three pillows, and three mattresses; a bed of velvet, white and black paled, with cushions, tapettes, and formez that belong to the same bed, three pairs of sheets, three pairs of blankets, three pillows, and three mattresses; a bed of blue bandekyn (the richest kind of stuff, the web being gold and the woof silk, with embroidery), with cushions, tapettes of blue worsted, the formez that belong to the same bed, four

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pairs of sheets, four pairs of blankets, four pillows, and four mattresses; my bed of silk, black and red, embroidered with woodbined flowers of silver, and all the costers and apparel that belongeth thereto, twelve pairs of sheets, of the best cloth that I have save Raynes, six pairs of blankets, and a pane of menyver; and my best black bed of silk, with all the apparel of a chamber, of the best black tapetter that I have, six pairs of sheets," etc. The pane of minever or fur was succeeded by the counterpane, i. e., one that was *countrepointé* or having knotted threads stitched through. It will be noticed in the above that one bed is called "Clove." It was a practice to name beds in the Tudor period; for example, Wolsey had one called "Infantilege" and another called "The Sun."



18TH CENTURY WINDSOR ARMCHAIR

Birch; the back is formed by a curved top rail, a curved central panel, two straight pieces and spindle-shaped bars. The flat arm rail is supported by four bars on each side. Cabriole-shaped legs. Lent by C. H. Talbot, Lacock Abbey.

Camak was a fabric, of silk and fine camel's-hair, sometimes called also camoca. Bancours (German, *bank werc*), a kind of tapestry. "Green and red paly" is the heraldic term for vertical, equal alternate stripes of those colours.

The heads of the most ornate bedsteads were frequently carved. Sometimes grotesque figures were employed on each side to hold the curtains when they were drawn back. Frequently shelves were placed in the headboard, an old custom, for Chaucer alludes to them when, in speaking of

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the studious taste of the scholar in *The Clerke's Tale*, he says:

> "*For him was leber han at his beddes hed,*
> *A twenty bokes clothed in black or red.*"

On this narrow shelf were placed medicine bottles, books, and candlesticks, and occasionally a secret cupboard. In some cases these cupboards contained a shrine. Religious sentiment was always bestowed upon the bed in mediæval days, for not only were angels and cherubs disposed about the canopy or tester and the carvings Biblical or allegorical, but people taught their children this rhyme:

> "*Matthew, Mark, Luke, and John,*
> *Bless the bed that I lie on;*
> *Four corners to my bed,*
> *Four angels round my head;*
> *God within, God without,*
> *Blessed Jesu all about.*"

Another version is as follows:

> "*Matthew, Mark, Luke, and John,*
> *Bless the bed that I sleep on,*
> *Two angels at my head,*
> *Four angels round my bed;*
> *Two to watch and two to pray,*
> *And two to carry my soul away.*"

Sometimes the central panel of the bedstead had a secret spring so that it could be used as a means of escape into the adjoining chamber or into a secret passage. Also cupboards were sometimes concealed artfully in the bases of the footposts, which were often ten or fourteen inches square.

The "sixteen-post" bedstead had five small posts on the two footposts, which count as twelve, and the two headposts as two each.

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The famous "Great Bed of Ware," still in existence, is one of these. This is seven feet six inches high, ten feet nine inches long, and ten feet nine inches wide.



CHAIR OF WALNUT

(The back is composed of two rows of arcades, and the legs are baluster-shaped. Flemish; dated 1678. From original in the South Kensington Museum.)

In olden times the mattresses of the beds rested upon ropes, which were laced from side to side, and these ropes were in time succeeded by a "sacking bottom" that could be stretched as tightly as was needed.

These beds, in a more or less elaborate form, still existed during the seventeenth century, and our forefathers in the Southern States regarded them with great affection.

We know that the wealthy English planters of Maryland and Virginia set quite as much store by their beds as they did at home. We have evidence of this in the wills, as well as in the prices at which these articles of furniture were appraised.

As we have seen, the beds were quite luxurious, and, in families who were at all comfortably situated, the curtains and valance always appear. To take a few examples

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AN OLD MIRROR

Glass in oak frame with carved scroll outline and narrow bands inlaid with small squares of wood, alternately light and dark. The uprights and feet of the stand are baluster-shaped. English. The frame dated 1603, but the glass nineteenth century. Height 2 ft. 3½ in., Width, 24⅜ in.

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from the inventories, the curtains were "striped" (S. Gill, 1653), "red perpetuana" (E. Keene, 1646), "green" (F. Mathews, 1676), "serge with silk fringe" (R. Macklin, 1676), and "Kitterminster" (W. Sargent, 1683). Printed calico was also common. [It must be remembered that the wooden walls were rarely air-tight, and in winter bed-curtains were a necessary protection against the strong draughts.]

Another material found is darnick (see inventory of Nicholas Wyatt). This was a coarse kind of damask, originally made at Dorneck (the Dutch name for Tournay). It is also applied to certain kinds of table linen, and "silke dornex" also occurs. Perpetuana was a woolen fabric that received its name because of its durable qualities. Ben Jonson mentions it in *Cynthia's Revels* (1601), and Dekker in *Satiromastix* (1602). Calico was originally a somewhat coarse cotton fabric. As we know, it took its name from Calicut in India, where it was first manufactured. We find many examples of calico curtains that were printed with variously coloured floral and other designs.

Before finishing with the bed, we may mention that the "counterpoint," or "counterpane," was so called from its being worked in square or diamond-shaped figures. Shaw says that the pane of minever or fur was succeeded by the counterpane, i. e., one that was *contrepointé*, or having knotted threads stitched through. He derives the word from the Latin *pannum*, a cloth, a garment, a rag.

The beds were sometimes the cause of dispute. Thus the Maryland Provincial Court had to settle one in 1642. "Edward hall demandeth of mr. John Langford, Esq. 500 lb. tob. for damage for non-pformance of a bargaine for the delivery of a flockbed and a rug, the said mr. Langford

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denieth the non performance." The plaintiff got judgment for 100 pounds tobacco, and the "Secretary adjudged one of the bedds to be delivered that ffrancis the carpenter or John Greenwell lay upon at Pinie neck within 7 daies or els 100 lb. tob."

The settlers soon found a native substitute when they could get neither feathers nor flock. The latter was wool, or ravelled woollen material. In 1645, John Eaton, of York County, Virginia, died possessed of an "old bed stuffed with cattayles and old rugg," and nothing else in the nature of furniture. Cat-tail beds and cat-tail mixed with feathers are frequently found in the inventories after this. In 1685, for example, we find John Clayborn with a canvas bed filled with cat-tails and turkey feathers.

It must be remembered that we are still in the period prior to the Renaissance, which is just about to dawn in France. The prevailing furniture has no graceful curves, and depends almost entirely on carving for its decorative effects and on cushions for its comfort. Many a Virginian planter's house has the atmosphere of an Elizabethan manor house. We feel that English homes have been transplanted, but have suffered no change. This will appear more clearly from a consideration of the household possessions of Thomas Deacon, of York County, Virginia, in 1647.

We may pause here to consider the general characteristics of the furniture of this period, which, as we have seen, was Elizabethan and Jacobean.

There is not any radical difference in the two styles prevalent in the sixteenth and seventeenth centuries, as an English authority thus explains: "When the Stuart period succeeded the Tudor, it retained the latter's general characteristics, but the forms of carving grew heavier and the

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SMALL CHEST AND TABLE OF OAK

Both of these pieces have been painted. The table is carved in high relief round the sides of the framing, with heavy baluster legs, carved and fluted. Dated 1622. The chest is Dutch in design and pattern.

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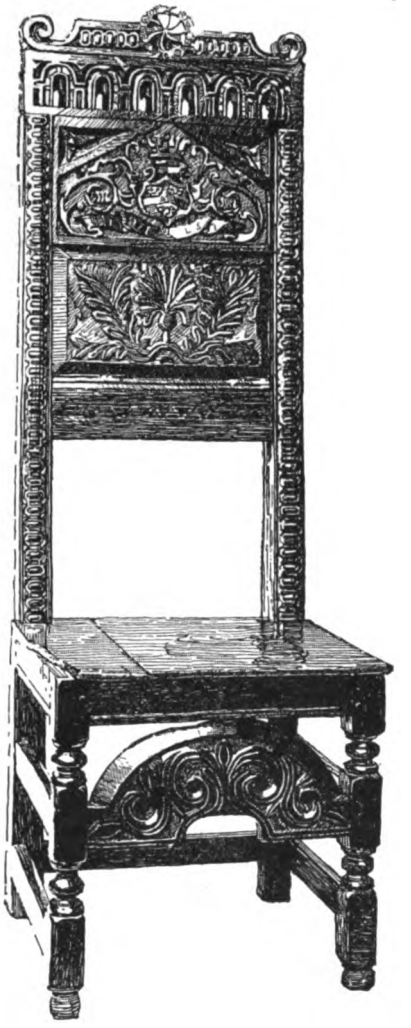
execution coarser. The table legs, baluster newels, and cabinet supports had enormous acorn-shaped masses in the legs in the middle. The great hall tables, instead of being moveable on trestles, became of unwieldy size and weight. The scroll-work had been bold but light, and the general surface of important mouldings or dividing members not cut up by the ornamentation. The panels were generally covered with graceful figure subjects, commonly Biblical. As the years advanced into the seventeenth century, Flemish work became bigger and less refined. Diamond-shaped panels were superimposed on square ones, turned work was split and laid on, drop ornaments were added below tables, and from the centres of the arches of arched panels—all unnecessary additions and encumbrances. The Jacobean style had borrowed its style of carving from the Flemish. The Flemings and the Dutch had long imported woodwork into England, and to this commerce we may trace the greater likeness between the late Flemish Renaissance carving and corresponding English woodwork than between the English and the French. Though allied to the Flemish, Dutch designs in furniture were swelled out into enormous proportions." *

One of the patterns characteristic of the period is the "interlaced strapwork." This is made by sinking the groundwork a quarter of an inch below the surface. Frequently this strapwork is used to encircle the coat-of-arms, which the Elizabethan carvers were fond of introducing on bed, chest, cabinet, chair, and, in short, wherever an opportunity was afforded.

In almost every case, hammered iron was used for the furniture-mounts, i. e., lock-plates, hinges, and handles.

*W. H. Pollen.

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17TH CENTURY CHAIR OF OAK
(The panels of the back are carved with floral ornament and the arms of Thomas Wentworth, first Earl of Strafford. From the original in the South Kensington Museum.)

Not only are these hints as to the general appearance of the Elizabethan and Jacobean furniture, but the knobs, and bosses, and panels, cut in the shape of diamonds and lozenges, suggest the art of the lapidary in their facet-like effects, and the constant use of the table-cut facet and the symmetrical arrangement of the ornaments are not unlike the work produced by the tailors and dressmakers of the period in gowns and doublets.

However, in England, during the reign of Charles II and James II (1660–1690), although French furniture was being sent across the Channel, the carved oak furniture still lingered, especially in country houses, where fine specimens may be seen to-day.

"The material of which the old furniture was constructed," says William Bliss Sanders,* "was, almost without exception, good English oak, than which few woods offer greater advantages to

* *Examples of Carved Oak Woodwork in the Houses and Furniture of the Sixteenth and Seventeenth Centuries* (London, 1883).

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the cabinet maker, from the beauty of its colour and markings, its suitability for most domestic purposes, and its strength and durability. Nor was any labour or expense spared by our ancestors in giving to the English wood the full advantage of its natural good qualities. Instead of sawing the timber required for paneling into thin parallel pieces (as is now done with the view of saving the timber), it was the old custom to *rive* the wood used for this purpose. This made it impossible to use any but the best parts of the tree, viz.: that portion of it which grew between the ground and the commencement of its branches. After the knots began to appear—which, as the feeders of the branches, follow their direction to the heart of the tree—the planks could no longer be riven. Evidence of the custom of riving the wood may be found in the woodwork of most old buildings, where the panels may often be seen inserted in the framing in the wedge-like form in which they were riven. In these cases, a thick shaving was cut off the thicker edge of the panel to make it thin enough to fit into a narrow groove in the framing formed to receive it—one side of the panel being wrought fair, and the other generally left rough, as riven. A certain quantity of foreign oak was also imported for cabinet-work at this time, but this was chiefly for the use of the wealthier classes, and by far the greater part of the oak used in the houses of the country squires and well-to-do yeomen was cut from trees of English growth. Many of the larger pieces of furniture, indeed, were not unfrequently put together in the rooms they were destined to occupy, and constructed of oak grown upon the estate to which the house belonged."

And now let us see what Thomas Deacon owned.

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His house seems to have contained only two rooms, though he was by no means poor.

IN THE HALL.

	lb. tob.
One long framed table and forme and a stript Carpet, ...	200
One short framed table and one low forme and carpet, one old cort cubbert and small carpett, ...	100
One long wainscott settle a wainscott cheare an old turned couch 4 old joynt stools and trundle bedstead, ...	200

IN THE CHAMBER.

One frame table and carpet, a framed couch and old cort cubbert and a carpet and a very old chair, ...	200
Four old chests, 2 old trunks 5 old cases and 2 small boxes, ...	200
Two feather beds and appurtenances incld curtains and vallence, ...	500
2 old bedsteads 3 old certains and vallence one couch flock bed another couch bed of cattails and two old coverings, a frame table and form, ...	350
(dishes, plates, spoons, plate, &c.) . .	400
(Cooking utensils, etc.)	900
(pans, kettles, andirons, tools, etc.) . .	1000

The court cupboard mentioned in the above inventory and long used in England was a kind of sideboard or cabinet, composed of light, movable shelves. Plate was generally displayed upon it. We read in *Romeo and Juliet* (1578): "Remove the court cupboard, look to the plate;" in Chapman's *Mons. D'Olive* (1606): "Here shall stand my court cupboard with its furniture of plate;" and in

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BUTTER CUPBOARD OF OAK

In two parts. The upper portion has two doors divided by a framed panel. The doors and framing are incised with conventional designs. At the sides there are perforations to admit air to the inside of the cupboard. The lower part of the cupboard is also carved. About 1620.

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Cogan's translation of Pinto's *Travels*, xxiii (1653): "Three court cupboards placed, upon the which was a great deal of fine pourcelain." Sometimes these court cupboards were ornamented with carvings in low relief, and we find Corbet describing a man "with a lean visage, like a carved face on a court cupboard."



17TH CENTURY CHAIR
Armchair of walnut wood.

The "wainscott settle" and "cheare" were evidently of oak, the name, according to Skeat, being derived from the Low Danish *wagenschot*, "the best kind of oak-wood, well-grained and without knots." The same authority tells us that "wainscot in the building trade is applied to the best kind of oak timber only, used for panelling because it would not 'cast' or warp."

That wainscot was applied to the wood rather than to the panelling we learn from Harrison's *Historicall Description of the Iland of Britaine*, prefixed to Holinshed's *Chronicles* (1587), where he says that the oak grown in Bardfield Park, Essex, "is the finest for joiners' craft, for oftimes have I scene of their works made of that oke so fine and fair as most of the wainscot that is brought hither

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out of Danske, for our wainscot is not made in England."

It will be noticed in the above inventory that several carpets are mentioned. The reader must remember that these are not floor-coverings, which were not in general use till nearly a century later, but merely table-cloths and cupboard-cloths. Sometimes, also, we find that the cupboard was covered by a cushion. We learn from an old authority that the carpet, "a coarse hanging for a table, made of rough woollen material and of patches, of motley colours," was known as early as 1291, while Sir H. Guildford's goods included "a carpet of green cloth for a little foulding table" (1527).

The carpets in this country were of leather in many cases; we also find them of calico, and there is frequent reference to striped and "streked" carpets. Elizabeth Butler bequeathed to her daughter Elizabeth (1673) a "Turkey carpett."

The inventory of the possessions of Leonard Calvert, Governor of Maryland, who died in 1647, will give a clear idea of the domestic luxury of a gentleman of importance in the infant days of the colony. We should conclude that he belonged to the Roman Catholic Church, even if history told us nothing about him. (The rug that generally accompanies the bed and bolster was a kind of heavy coloured blanket. The colours are frequently mentioned in the inventories. It will be noticed that his lordship did not sleep in sheets.)

IN TOB: & CASK.

	lb.
Imp 13 Bookes, ...	0160
8 old napkins, ...	0024
6 towells, ...	0018

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OAKEN COFFER

The four front panels and the framework are carved with conventional floral pattern. The sides, top and back are plain. On either side of the key-hole is incised: "This is Esther Hobsonne Chest, 1637." English, seventeenth century.

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THE FURNITURE OF OUR FOREFATHERS

IN TOB: & CASK.

	lb.
2 lbs. ½m Pinns,	0004
It ½l of white thread,	0008
2 pr of new Holland socks & ½ ells of Hollan,	0018
1 pr Shoes,	0040
A Table Booke & a Discipline,	0030
2z of Sweet head powder,	0004
A bone Crosse,	0020
3 small bitts of Syluer plate,	0030
A small payre of brasse Compasses and a Violl glass,	0004
A syluer sack cup,	0150
1 old Bed & bolster & 1 old greene Rug,	0350
1 uery old feather-Bed,	0060
1 old fflock Bed & Bolster & 1 old Red Rug,	0080
1 cloake bag,	0010
An empty case wthout bottles & another old Case wth 4 bottles,	0010
A Blew Jugge,	0006
A white box wthout lock or key,	0030
A red-leather-lre case,	0002
An old trunk wth a lock & key,	0040
An iron Pott,	0050
5 old Pewter dishes 1 bason 5 plates,	0150
12 pewter spoones,	0024
A Joyned Table, 2 chayres, & a forme,	0200
An old brasse kettle,	0100
A gold Reliquary case,	0150
A uery little Trunck,	0020
A great old square chest,	0030
A kneeling desk & a picture of Paules,	0050
An old frame of a chayre, 2 combs, & a hatt brush,	0022
one Rugge,	0050

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IN TOB: & CASK.

	lb.
Tools, arms, nails, horses, harness, sugar and tobacco in addition, and a large howse wth 3 Manno^{rs} belonging to it att Pyney neck,	7000
A large framd howse, wth 100 Acres of Town Land, ...	4000

Amounting to 25,494 in all.

Though it is safe to conclude that most of the gentry brought no furniture with them originally, we have evidence that as soon as they had built a suitable house on their plantation they imported from England the things they were accustomed to have about them at home. Pory bears witness that it was possible to get rich quickly in Virginia as early as 1617. "The Governor here [George Yeardley] who at his first coming, besides a great deal of worth in his person, brought only his sword with him, was at his late being in London together with his lady, out of his mere gettings here, able to disburse very near three thousand pounds to furnish him with the voyage." He also shows us that fashion was by no means neglected or despised: "We are not the veriest beggars in the world. One cow-keeper here in James City on Sunday goes accoutred in fresh flaming silk, and a wife of one that in England had professed the black art, not of a scholar but of a collier of Croydon, wears her rough beaver hat with a fair pearl hat-band and a silken suit thereto correspondent."

Some of the planters came here to try the country, and when they liked it and prospered they then brought over their household goods and settled permanently. Some had

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estates in both countries and returned to die at home, while others died here possessed of estates in England. When we read of the length, dangers and miseries of the Atlantic passage at that day we are astonished to find that it was by no means an uncommon thing for a planter to make several visits to England. In spite of the wretched accommodations on board, the passage was often very expensive. In 1659 we find: "To Mr. John Whirken who went over in the *Thomas and Ann* ship £22-11-0." It must also be remembered that the purchasing power of money was about five times what it is now. It would naturally be the better class of furniture that the planter would bring with him on his return. In his absence he left his plantation in charge of an agent, and sometimes he did not find things as he left them. There were turbulent spirits in the colony. The court records of March 22, 1652, give an instance of this:



17TH CENTURY CHAIR

(Carved walnut wood, a child's folding chair. Flemish. About 1660. Height, 2 ft. 1 in.; width, 14½ in.)

"The humble complaint of Thomas Cornwallis, Esq.,—Showeth

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"That whereas it is well knowne that the Complt was one of the Chiefe and first Adventurers for the planting of this Province, and therein besides the danger and hazard of his life and health, Exhausted a Great part of his Estate not only in the first Expedition, but also in yearly Supplyes of Servants and Goods for the Support of himself and this then Infant Collony by which and God's Blessing upon his Endeavours, he had acquired a Settled and Comfortable Subsistence haveing a Competent Dwelling house furnished with plate, Linnen, hangings, beding, brass, pewter and all manner of Household Stuff worth at the least a thousand pounds, about twenty Servants, at least a hundred Neat Cattell, a Great Stock of Swine and Goats, some Sheep and horses, a new pinnace about twenty tunn well rigged and fitted, besides a New Shallop and other Small boates, with divers debts for Goods Sold to the quantity of neare A Hundred thousand weight of Tobacco, all which at his going for England in or about April 1644 he left and deposited in the care of his Attorney Cuthbert ffenwick, Gent, who in or about ffebruary following comeing from the Ship of Richard Ingle Marriner, was, as Soon as he Came ashore, Treacherously and illegally Surprized by the said John Sturman and others, and Carryed aboard the said Ingles Ship, and there detained and compelled to deliver the Complts house, and the rest of the premisses into the possession of Divers ill disposed persons whereof the Said Tho. and John Sturman and Wm. Hardwick were three of the Chiefe, who being Soe unlawfully possest of the Said house, and the premisses, plundered and Carryed away all things in It, pulled down and burnt the pales about it, killed and destroyed all the Swine and Goates, and killed or mismarked almost all the Cattle, tooke or dispersed all

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the Servants, Carryed away a great quantity of Sawn Boards from the pitts, and ript up Some floors of the house. And having by the Violent and unlawfull Courses, forst away my said Attorney, the said Thomas and John Sturman possest themselves of the Complts house as theire owne, dwelt in it soe long as they please, and at their departing tooke the locks from the doors, and the glass from the windowes, and in fine ruined his whole Estate to the damage of the Complt at least two or three thousand pounds for which he humbly craves," etc.

This gives us an interesting glimpse of a wealthy planter's house. The above Thomas Cornwallis finally returned to England and died there.

We have now completed our rapid survey of the houses and their contents during the first half of the seventeenth century. The colony had become prosperous and immigration was greatly stimulated. As the author of *Leah and Rachel* (1656) maintains, Virginia and Maryland were pleasant in many ways, one of which was:

"Pleasant in their building, which although for most part they are but one story beside the loft and built of wood, yet contrived so delightful that your ordinary houses in England are not so handsome, for usually the rooms are large, daubed and whitelimed, glazed and flowered, and if not glazed windows, shutters that are made very pretty and convenient." Glass was scarce and costly. As we have just seen, Ingle's piratical crew stripped Mr. Cornwallis's windows of their panes and we have a means of arriving at the actual value since in the hall of Mr. William Hughes, in 1661, there was "ten paine of glass abt. 23½ foot" appraised at twelve shillings.

The above quotation from *Leah and Rachel* of course

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refers to the humbler abodes. The richer planters' houses, as we have seen, were larger and better furnished. Every plantation became a little settlement with its wharf, at which ships loaded and discharged direct from abroad. Clothing, furniture and all kinds of merchandise were imported direct and paid for in the tobacco raised on the spot. The bountiful rivers of Virginia facilitated this system.

"No country in the world can be more curiously watered. . . . The great number of rivers and the thinness of inhabitants distract and disperse a trade. So that all ships in general gather each their loading up and down an hundred miles distant; and the best of trade that can be driven is only a sort of Scotch peddling; for they must carry all sorts of truck that trade thither having one commodity to pass off another." *

The orders sent by the planters to their agents in England were many and various. The letters of William Fitzhugh and William Byrd afford many examples. We find the former writing for a new feather bed with curtains and valance and an old one as well, since he had heard that the new ones were often full of dust. In July, 1687, he writes to his brother-in-law in London:

"Please to mind the things sent for by you, as also add a large looking-glass with an olive wood frame and a pewter cistern." Again, in August, he writes to his brother:

"I heartily thank your mindfull care and your Lady's great kindness in those welcome glasses which came well and safe to hand."

William Fitzhugh, under date of April 22, 1686, describes his estate in the following letter:

* Clayton's *Virginia* (1688).

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" Doctr. Ralph Smith : In order to the Exchange you promised to make for me and I desire you to proceed therein to say to the Exchange an Estate of Inheritance in land there of two or three hundred pound a year, or in houses in any town of three or four hundred pound a year, I shall be something particular in the relation of my concerns here that is to go in return thereof. At first the Plantation where I now live contains a thousand acres, at least 700 acres of it being rich thicket, the remainder good, hearty plantable land, without any waste either by marshes or great swamps the commodiousness, conveniency and pleasantness yourself well knows, upon it there is three-quarters well furnished with all necessary houses; grounds and fencing, together with a choice crew of negro's at each plantation, most of them this country born, the remainder as likely as most in Virginia, there being twenty-nine in all, with stocks of cattle and hogs at each quarter, upon the same land is my own Dwelling house furnished with all accommodations for a comfortable and gentile living, as a very good dwelling house with rooms in it, four of the best of them hung and nine of them plentifully furnished with all things necessary and convenient, and all houses for use furnished with brick chimneys, four good Cellars, a Dairy, Dovecot, Stable, Barn, Henhouse, Kitchen, and all other conveniencys and all in a manner new, a large Orchard of about 2,500 Aple trees most grafted, well fenced with a Locust fence, which is as durable as most brick walls, a Garden, a hundred foot square, well pailed in, a Yeard wherein is most of the foresaid necessary houses, pallizado'd in with locust Puncheons, which is as good as if it were walled in and more lasting than any of our bricks, together with a

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good stock of Cattle, hogs, horses, mares, sheep, etc., and necessary servants belonging to it, for the supply and support thereof. About a mile and half distance a good water Grist miln, whose tole I find sufficient to find my own family with wheat and Indian corn, for our necessitys and occasions up the River in this country three tracts of land more, one of them contains 21,996 acres, another 500 acres, and one other 1,000 acres, all good, convenient and commodious Seats, and wch in a few years will yield a considerable annual Income. A stock of Tob^{o} with the crops and good debts lying out of about 250,000 lb. beside sufficient of almost all sorts of goods, to supply the familys and the Quarter's occasion for two if not three years."

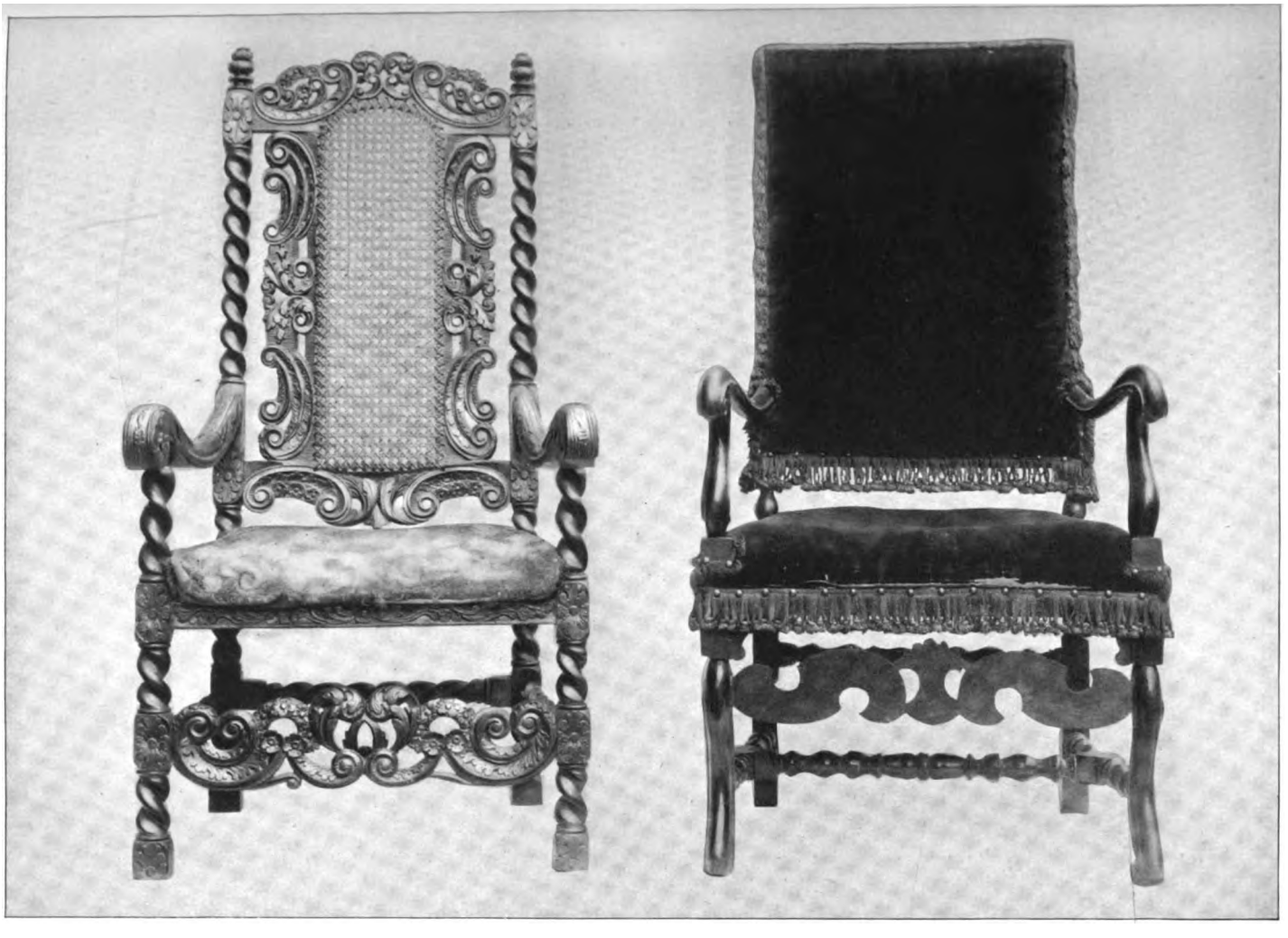
On June 28, 1684, he sends the following order:

"Mr. John Cooper: I have occasion for two pair of small Andirons for Chamber Chimneys, one pair of brass ones with fire shovel and tongs, and one pair of iron ones well glazed; with fire shovel, and tongs, also two indifferent large Iron backs for Chimneys wch I would have you send me by the first ships. Yo'r Wff."

In 1698, he orders a table, a case of drawers, a looking-glass and two leather carpets. In 1688, he writes:

"I have in my two former given you an account of money sent to Mr. Cooper with relation to laying out the same which now upon second thought I wholly design for an additional supply for now my building finished, my plantations well settled and largely stocked with slaves, having added about five more than when I gave you an account thereof and purchased at least three plantations more than is there mentioned and being sufficiently stored with goods of all sorts I esteem it as well politic as reputable to furnish myself with an handsome cupboard of plate which gives myself the present use and credit, is a sure

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TWO ARMCHAIRS, JACOBEAN IN STYLE

Date about 1630

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friend at a dead lift without much loss, or is a certain portion for a child after my dicease, and therefore last year I had a small quantity from you and about a like quantity from Bristol and did expect some from Plymouth but that miscarried."

He wants it strong and plain as being less subject to bruise.

Colonel William Byrd settled at Westover on the James River, and while his house was in course of construction in 1685 he wrote to England for a bedstead, bed and hangings, a looking-glass, a small and medium-sized oval table and twelve Russia leather chairs.

Colonel Fitzhugh writes an interesting letter in January, 1687, to the Hon. Nicholas Spencer. It gives his views on the question of housebuilding and will bear quoting.

"My experience in concerns of this country, especially in building and settling plantations, prompts me to offer my advice, having had sufficient trial in those affairs at the expense of almost 300,000 pounds of Tob°. I shall propose no other than what I would follow myself, that is if you design this land to settle, a child of your own or near kinsman, for whom it is supposed you would build a very good house, not only for their comfortable but their creditable accommodations; the best methods to be pursued therein is to get a carpenter and Bricklayer servants, and send them in here to serve 4 or five years, in which time of their service they might reasonably build a substantial good house at least, if not brick walls and well plaster'd, & earn money enough besides, in their said time, at spare times from your work, having so long a time to do it in, as would purchase plank nails and other materials, and supply them necessarys during their servitude, or if you design to

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settle tenants on it, as your letter purports, in my opinion its needless for you to be at the charge of building for their accommodation, if you intend any time, if it is but seven years, for there's several that may be found that for a seven years' Lease, will build themselves a convenient dwelling, & other necessary houses, and be obliged at the expiration of their time to leave all in good repair, but if you at your own charge should build an ordinary Virginia house it will be some charge and no profit. . . But should not advise to build either a great or English framed house, for labour is so intolerably dear & workmen so idle, and negligent that the building of a good house to you there will seem insupportable, for this I can assure you when I built my own house and agreed as cheap as I could with workmen & as carefully and as diligently took care that they followed their work, notwithstanding we have timber for nothing, but felling and getting in place, the frame of my house stood me in more money in Tob° @′ 8′ sh.p.Cwt. than a frame of the same dimensions would cost in London by a third at least."

A good example of the household furniture in York County in the middle of the seventeenth century is that of Captain Stephen Gill, August 2, 1653, whose estate was appraised by Mr. F. Hy. Lee *et al* at 33,559 pounds tobacco, including seven servants valued at 3,760 pounds.

> In the Hall there was a feather bed and bolster, flock do, blanket, bedstead, pair of striped curtains and valance; two couches with flock beds, four feather pillows and two coverlets; a hammock; a table and "carpet," two "chaises," two stools covered with striped stuff, and five cushions; a small side table and striped carpet, a small pewter cistern and bason, and a bason stoole; a "livery cubbard" with

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BEDSTEAD WITH TESTER AND HANGINGS

The woodwork of about 1620–30; the upholstery probably fifty years later.

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glasses and earthenware upon it, a close stool and pan, an ebony looking-glass; bellows, snuffers, dogs, table, fire shovel, tongs, small dark lantern and chafing-dish, a drum and sticks, a parcell of old pictures, an old target; firearms; steelyards and a "parcell of old books"; two small chests, a trunk and a little box; an old "Phisick chest with druggs in," etc. and a "small box with Phisick"; two old plaister boxes, one old "salvatorie," some instruments, a razor, six lancets, two pairs of scissors and three tobacco tongs; two swords and a leather belt; a sack, a drum and some silver; 14 doz. gold and silver breast buttons, 3 doz. silk points, a parcel of silk breast buttons, a parcel of colored silk, a parcel of ribbon, a pair of gloves and three brushes.

In the Chamber we find an old bedstead with "vallance" curtains, feather bed, blanket, rug and pillows; a bedstead with fringed "vallance," flock bed, bolster and rug; one "old hamock" and one "hamacka"; two chests, a trunk, box and desk, all old; one old melted still, fire-irons and dogs; and a great deal of linen consisting of bed linen, table cloths, and napkins, as well as underclothing. In the "Inner Chamber" there were two bedsteads, feather beds, curtains and "vallence," an old table, an old chest, a new trunk, a joint stool, a table basket and clothing. In the "Shedd" there was a small "runlett honey," a small "runlett treele, three bushell wheat, 4^{lb} hops, 16^{lb} soap, 100^{lb} Butter, 6 old Cases, 1 old low stoole, 1 old dripping pan, 1 old Tinn Cove^{r} Dish, 24 Trenche^{rs}, and 3 old Calk.

In the "Loaft," we find Wheat, salt, meal, canvas, nails, scythes, axes, hoes, reaping hoops, pothooks, hinges & Casks amtg to 0120 tob.

In the "Kitching," 1 Copper Kettle, 1 old brass Kettle, 1 brass pott, 3 brass Candlesticks, 1 brass

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Skillitt, 1 small brass Morter & Pestle, 1 brass Skime^{r}, 1 brass Spoone, 3 old Iron Potts, 1 small Iron Pott, 3 Pestles, 1 ffrying Pann, 2 Spitts, 2 pre of Potthangers, 3 pre pothookes, and 1 Iron Ladle, fflesh hooke, 3 Tinn Cullende^{rs}, 46^{lb} Pewter att 3^{d} per 1 lb. (0700 tob.), 4 Old Porringers, 19 Pewter Spoons, 3 old 1 new Chambe^{r} Potts, Pewte^{r}, 4 old Pewte^{r} Tankards, 1 fflaggon, 2 Salt selle^{rs}, 6 Tinn Candlesticks, 2 doz. old Trenchers, and 2 Sifte^{rs}.

In the "Milk House" there are 24 Trayes and one Cheesepress, 300 stores, boat, sail, live stock, pillion harness, and 1 old rugg, 30 lb. The seven servants are valued at 3760 lbs., and his personalty amounts to 33,559 lbs.

The varied contents of the three rooms are typical of all the houses of the period, though it seems strange to find accommodations to sleep three people in the hall. The general hospitality of the community accounts for this and it is usual to find beds in every room until the end of the century.

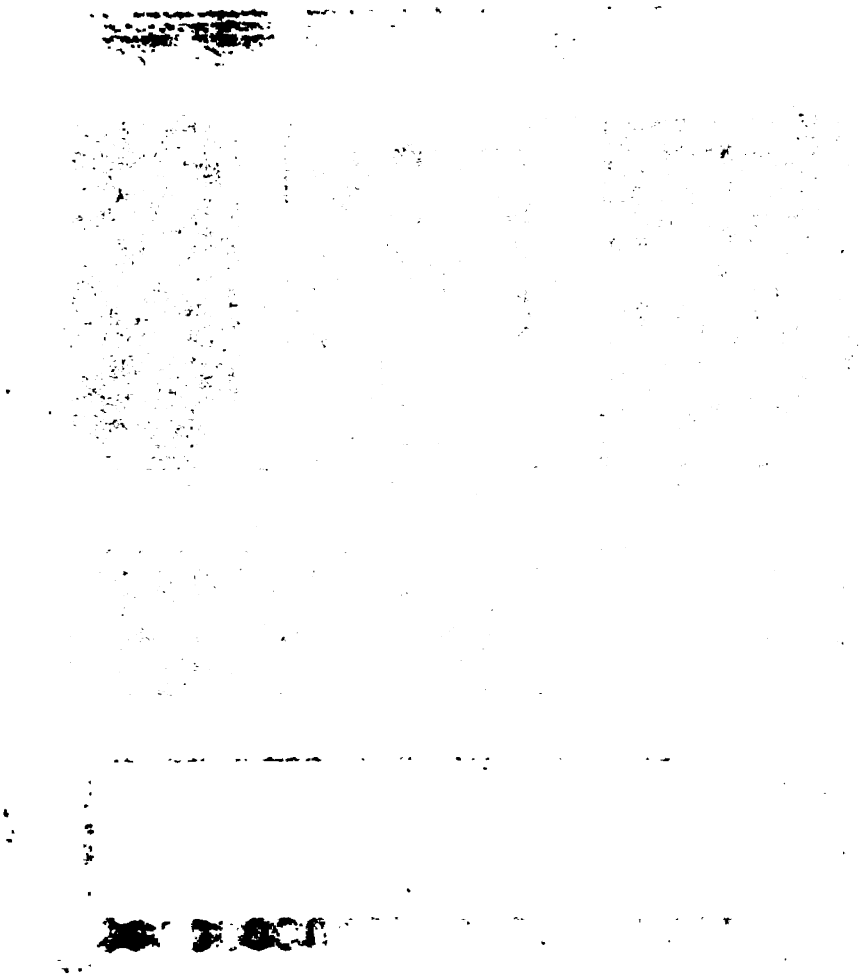
The livery cupboard that stood in this hall was somewhat similar to the court cupboard already described on page 22. It consisted of three shelves, or stages, standing on four turned legs. The livery cupboard seems to have had a drawer for the table linen but no doors, as we learn from a MS. in the British Museum giving the charges for the work of a joiner in the early days of Henry VIII's reign:

"Ye cobards they be made ye facyon of livery y is wthout doors."

The mugs and cups were hung on hooks and a ewer and basin stood below the shelves.

The livery cupboard was for service or delivery, if we

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OAKEN CUPBOARD

Carved oak; the lower part contains two drawers and is surmounted by a cupboard with receding sides, which supports the flat top, also partly resting on two spiral columns. On the cupboard door is carved the portrait of a lady wearing a ruff and lace collar. The cabinet is further decorated with narrow bands inlaid with small squares of wood, alternately light and dark. Between the drawers is an inlaid tulip. The whole is supported on four short baluster legs with cross-bars of the same design. English, dated "A. D. 1603." Height, 4 ft. 2½ in.; length, 3 ft. 10¼ in.; depth, 1 ft. 9½ in.

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Morter & Pestle, 1 brass ..., 3 old Iron Potts, small ... frying Pann, 2 Spitts, 2 ... pot hokes, and 1 Iron Ladle. ... Candle", 4 ... Pewter ... Old Porringers, ... Pewter ... Chamber Potts, Pewter, 4 old ... Faggots, 2 Salt seller", 6 Tinn old Trenchers, and 2 Sifte".

... House" there are 24 Trayes and ... store ... at, sail, live stock, ... The seven serv- ... and his personalty ... lbs.

... of the three rooms are typical ... period, though it seems strange to ... people in the hall. The ... accounts for this ... room until the end of the

... in this hall was ... already described ... shelves, or stages, ... as ... giving the ... early days of Henry VIII



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may believe the etymologists, and Comenius in *Janua* (1659): "Various drinking-vessels are brought forth out of the cupboards and glass case and being rubbed with a pot brush, are set on the livery cupboard."

The "livery-cupboard," "court-cupboard," "standing-cupboard" and "press" were all very similar in character. We will take a few examples from the inventories with their prices: "one old half-headed cupboard (Edward Keene, 1646); one old court-cupboard, 100 lbs. (Captain E. Roe, 1676); one cubboard and a cort, 150 lbs. (G. A. Marshall, 1675); a great cupboard, 1100 lbs. (Captain J. Carr, 1676); an old cupboard, 200 lbs. (Captain T. Howell, 1676); a cupboard with cloth and cushion, 500 lbs., a side cupboard cloth and cushion, 250 lbs. (Nicholas Wyatt, 1676); a court cupboard, 290 lbs. (G. F. Beckwith, 1676); a standing-cupboard (Colonel William Farrer, 1678); an old cupboard, 15 lbs. (Captain James Crews, 1681); one side cupboard (Will Sargent, 1683); an old press, 80 lbs. (Richard Worneck, 1684); a 'pine press,' 150 lbs. (John Milner, 1684); a 'cubbert,' 10 shillings (M. Bacon, 1694); a cubbert, 10 shillings (N. Bacon, 1694); a cubbert, 6 shillings (H. Watkins, 1700)."

It is very evident on looking at the prices that these articles of furniture varied greatly in size and ornamentation. Some of them were undoubtedly richly carved as in the specimens existing in the museums abroad, although the inventories are the only evidence we have been able to find of their existence in the South. Captain Carr's cupboard, being valued at nearly $250 in present money, must have been very ornate. In estimating the value of tobacco we are in difficulties, because it varied greatly from year to year. In 1638 tobacco is declared to be worth

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three pence per pound; in 1639, as we have seen (see page 9), it is valued at £3–19–12 per hundred pounds, or three and one-half times as much. In 1640, when an inventory was taken of the estate of Henry Crawlie (Isle of Kent), "the praysers in their consciences think tobacco is worth per pound" two pence. The average price of tobacco during the second half of the seventeenth century is taken at about two pence per pound, and the value of money was about five times what it is now. It may not be amiss here to give some idea of the wealth of the individual planters, which in many cases certainly justified sumptuous household goods.

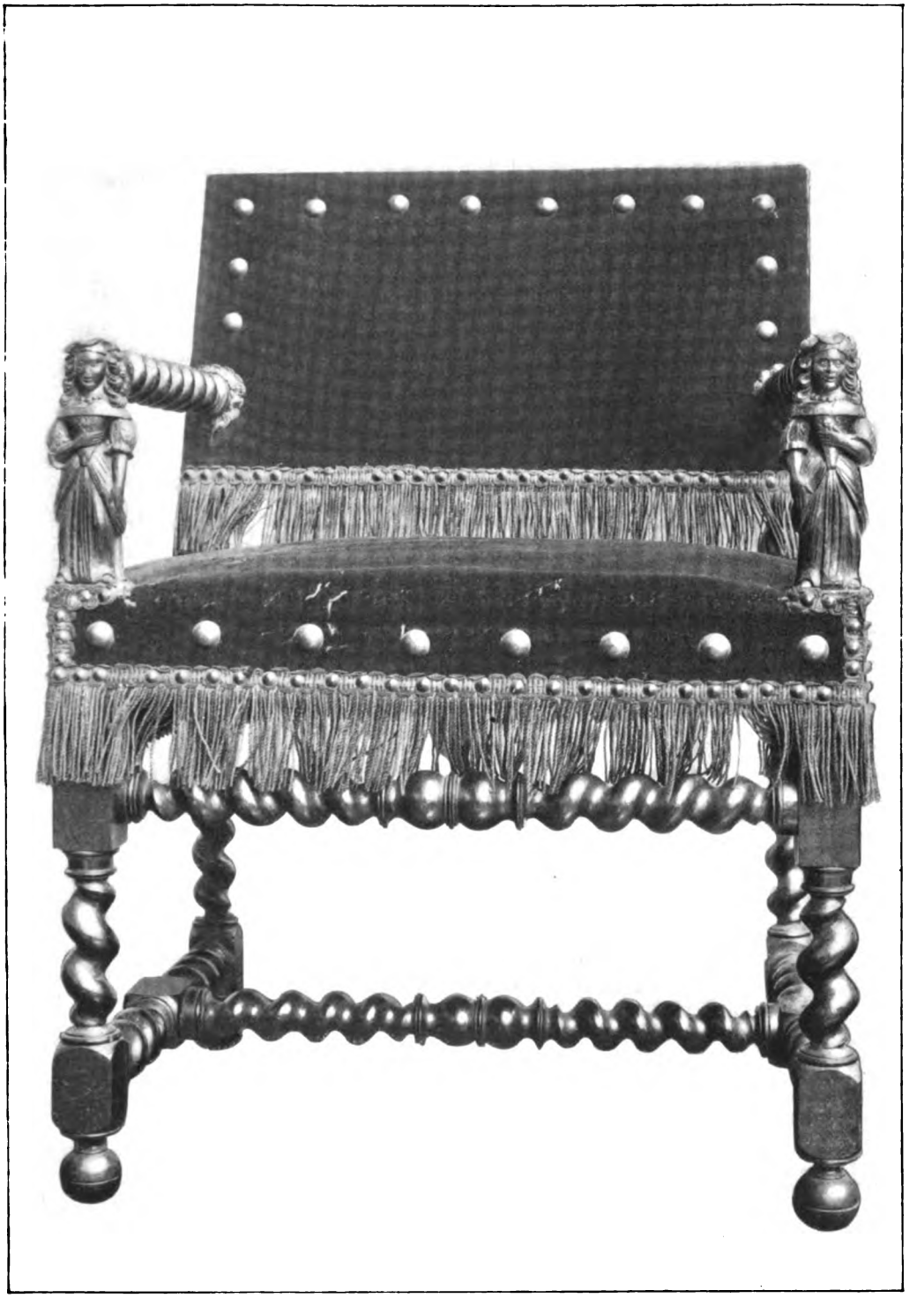
It must also be remembered that the various rooms had not acquired the special character that they now possess. It was a long time even in England before parlour and dining-room were distinct apartments. In early days it was customary for the lords and ladies to eat in the large hall before the household, but gradually it became a habit to screen off a portion of the hall for privacy. Thence it was but a step to the private dining-room. This was received at first with disfavour; we read in *Pier's Plowman* (fourteenth century):

> '*In the Halle*
> *the lord ne the Ladye lyketh not to sytte;*
> *now hath eche syche a rule to eaten by himselfe*
> *in a privee parlour.*"

In 1526 the ordinances of Eltham remark with some asperity that "sundrie noblemen and gentlemen and others doe much delighte to dyne in corners and secrete places."

The dining-room was not the one familiar to us. It opened from the hall and contained not only tables and cupboards but a bed, chairs and carpets. One of these new

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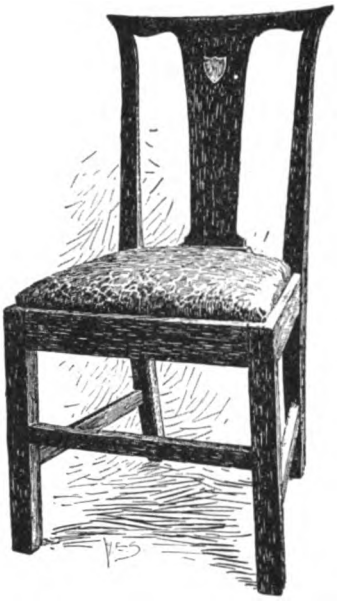
ARMCHAIR

Of about 1650. With upholstery either of the same date or renewed in the original style.

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"parlours" in the reign of Mary and Philip contained "a jointed bedstead" covered with a counterpoint of "emegrie work with iij cortayns of greene and red serge, one counter and ij olde coverings for the same, ij long damask sylke chussings, v sylke chussengs, one dozen old chusshings, one table, one joned forme with a counterpoint to the table and ij trussels, iiij thrown chayres and vij joned stools, one great payre of andyrons, one payre of tongs, one fyre shovel and a pare of bellows, and one Flanders' chest."



WALNUT CHAIR

Belonged to Sir William Gooch, Governor of Virginia 1727–1747. From the original in the possession of the Virginia Historical Society, Richmond.

The "thrown" chairs are said to be chairs "with frames of turnery work"; the "joint stool" was usually three-legged. The chair shown here is one of the earliest forms immediately succeeding the carved oak period.

A "dining-parlour" is mentioned in 1579 as a separate room, but even this contained a bed; and a "dining chamber" occurs in 1639. Parlour is defined in Minshew's *Guide Unto Tongues* (1617) as "an inner room to dine or suppe in," and the first mention of dining-room is found in *The Knight of the Burning Pestle*, Merrythought saying:

"I never come into my dining-room but at eleven and six o'clock—I found excellent meat and drink i' th' table."

It will, therefore, be appreciated that the dining-room had not separated itself from the bed-chamber and parlour at this period in England, and, consequently, we shall find

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all these rooms uncertain as to character in Virginia for many years. The parlour bed-chamber still survives in many old Southern homes, i. e., the chamber situated near the parlour.

The "parlour," literally the place where people could parley in privacy, became the "withdrawing-room," used for conversation, as the dining-room was used for feasting.

Among the free artisan and labouring classes and poorer planters, the furniture is still excessively meagre. Some inventories show none at all, the utmost being an old couch, a bed, two or three old chairs and a chest or trunk.

The inventory of Mr. Gyles Mode, of York County, Va., is worth reproducing because the articles are valued in pounds, shillings and pence, instead of tobacco as is customary, and this is more satisfactory, as the latter commodity was not constant in value.

	£. s. d.
1 Fether bed & feather bolster, very old bed-tick, 1 old green rug & blanket, 1 bedstead, a piece of serge, green curtains & vallance, .	8–5–0
6 Leathern chairs, old, 4 high, 2 low, .	1–10–0
1 Court Cupboard with drawers, . . .	5–0–0
1 Table, abt 7 ft, a form & green cotton carpet,	1–5–0
1 Small square table & a wicker graining chair & carpet, ...	0–15–0
1 Warming pan & tin scolloped candlestick, .	0–6–0
1 Pair of low dogs with brass tops, one broken 1 Old couch with old flock bolster & green rug, ...	0–10–0
1 Chest with lock & key, . . .	0–12–0
1 Looking-glass with black frame, . .	0–12–0

With the exception of the bedstead, bedding and hangings, the court cupboard with drawers is Mr. Mode's most valuable possession; in fact, it is worth all his other wooden

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ARMCHAIR

Oak, with high back carved with floral ornament and "I. P. 1670," scroll arms, and turned legs and crossbars. English. Height, 4 ft. 5 in.; Width, 2 ft. 3 in.

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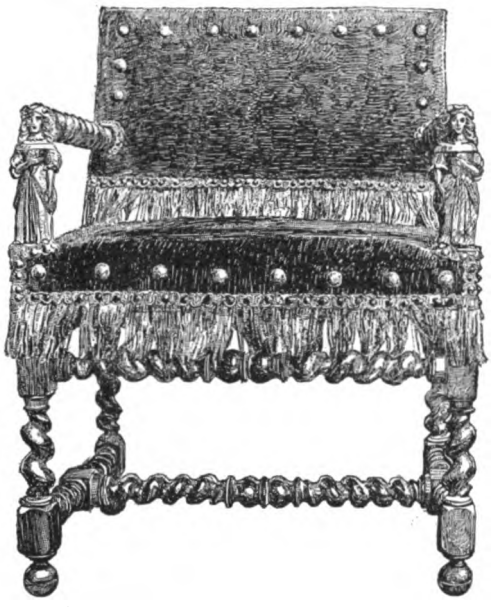
furniture put together, representing at least $125 in present money. It was undoubtedly a decorative as well as useful feature of his home; and we must credit him with distinct æsthetic preferences, since his rugs and table "carpets" were all green in hue. This taste was also shared by Colonel Thomas Ludlow, showing that green was fashionable in upholstery in the middle of the seventeenth century.

The estate of Francis Wheeler is also given in money (January 30, 1659). Among other things "in the chamber" we find "a Virginia-made bedstead and an old-fashioned guilt Canne," the latter valued at £3-10-0 Thomas Bucke, January, 1659, in addition to beds and other household stuff, left behind him "a striped tablecloth 2sh, 6d, a hide couch 8sh, a wainscot couch 15sh, three wainscot chairs £1-0-0, four lined-back chairs £2-0-0, one frame table and form and two joint stools and a little one £1-5-0."

At an auction of the estate of John Marsh, September 16, 1659, Jeremiah Rawlins bought "a powdering tubb"; and another lot consisted of "one small hanging table and a form to hang, one couch, two pails and trays." The inventory of Stephen Page's goods, December, 1659, includes "one chafing-dish and one skynn couch," besides the usual bed.

According to the inventory of the estate of Colonel Thomas Ludlow, January 1, 1660, his house contained "the Inner Rooms," "Lt. Coll. Ludlowes chamber," "the Hall," "the Buttery," "the loft," "the Kitchen," "the Stoare" and the "Milke House." The hall seems to have been furnished best, and, unlike so many houses of the day, contained no bed. In it was one long table and green cloth carpet, a chest, one green couch, two leather chairs, three

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17TH CENTURY CROMWELL CHAIR
See page 45.

low chairs, one low stool and four high chairs with green cloth, a joint stool and short table, ten cushions, one pair andirons, fire shovel and tongs, a tin candlestick, snuffers and a brush.

The bed during the second half of this century still maintained its importance. We have many records of the varied material with which it was decorated. The curtains hung from rods by hooks, as is expressly mentioned in the inventory of Colonel Epes, 1678 (see page 52). They seem always to have been accompanied by a valance. To take a few examples from the inventories, the curtains are "striped" (S. Gill, 1653), "red perpetuana" (E. Keene, 1646), "green" (F. Mathews, 1676), "serge with silk fringe" (R. Macklin, 1676), "camlet curtains and double valance lined with yellow silk" and fringed curtain (Colonel Epes, 1678); and "Kitterminster" (W. Sargent, 1683). Printed calico was also common. It must be remembered that the wooden walls were rarely air-tight, and, in winter, bed-curtains were a necessary protection against the strong draughts.

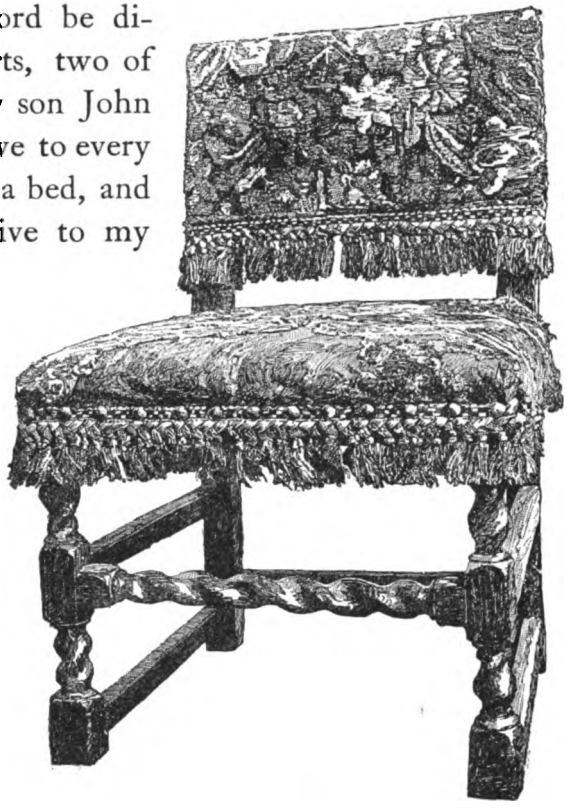
The will of Richard Lee, dated 1663, shows the value that was still attached to beds.

"Item. My will and earnest desire is that my house-

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hold stuff at Stratford be divided into three parts, two of which I give to my son John and bind him to give to every one of his brothers a bed, and the other part I give to my wife, Anna Lee.

"Item. I give and bequeath unto my eldest son John three islands lying in the Bay of Chesapeake, the great new bed that I brought over in the *Duke of York*, and the furniture thereto belonging."



AN OAK CHAIR OF 1649

The stuffed seat is covered with maroon leather over which is a piece of canvas worked with colored wools in the manner of a carpet.

This Colonel Lee, who dwelt at *Mt. Pleasant*, Westmoreland County, was one of the wealthiest of the early planters of Virginia. His tobacco crop was worth $10,000 a year present value and his estate at Stratford-Langton, in England, $4,000 a year more. He died in 1714.

That he was choice in his household goods is evident from the Saintsbury Calendar of State Papers, 1660: "The petition in behalf of Colonel Richard Lee, of Virginia, to the Lord Protector and Council. Certain plate brought from Virginia to London by Colonel Lee, about a year and a half ago, to change the fashion, has been seized on his

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return to Virginia, by the searchers at Gravesend; every piece having the Colonel's coat of arms, and being for his own private use, who did not know but that plate manufactured might be transported to English plantations."

The Colonel's affidavit stated that his trunk had contained 200 ounces of silver plate, all marked with his coat of arms and intended for his own use, and that it had been seized at Gravesend aboard the ship *Anthony* of London, and that most of it had been in his possession for many years in Virginia.

After the execution of Charles I, Colonel Norwood, with other Royalists, took ship for the colony; and he has left a vivid description of his terrible voyage. He and others were deserted on an island and finally reached Jamestown by the aid of friendly Indians. In the first frontier house he came to, "a large bed of sweet straw was spread ready for our reception." This was in Northampton County, and the furniture must have been almost nil. The proverbial lavish hospitality of the Virginians was already noticeable, for we read: "As we advanced into the plantations that lay thicker together we had our choice of hosts for our entertainment, without money or its value; in which we did not begin any novelty, for there are no inns in the colony, nor do they take other payment for what they furnish to coasters, but by requital of such courtesies the same way as occasions offer."

We have now reached a date, therefore, when the better houses were furnished with considerable comfort and variety. Luxury was advancing. The tables no longer consisted merely of boards and trestles; and the forms and benches were fast disappearing in favour of quite a variety of chairs. The seats and sometimes the backs of the latter

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were comfortably stuffed, and they were heavy and substantial rather than elegant in design. The woods of which they were made are seldom mentioned in the inventories. We shall have to wait some years yet, till the influence of the French Renaissance, now beginning, is felt, before England and her colonies care for art in furniture. First, in order of time, came the leather chair, high and low, as we have already seen, and we may mention here that the brown leather-covered and brass-nailed chairs, still known as the "Cromwell chairs," were imported into England from Holland. Then came the Turkey-work chair which was much in vogue till the end of the century. It probably got its name from the rugs imported from the Levant, for its cover was embroidered with designs in bright colours. The "rush" and wood-bottomed chairs were the commonest kinds; in 1684 two of the former were valued at two pounds of tobacco. In 1676 "ten wood-bottom chairs" were appraised at fifteen pence each. There were not so many kinds of single chairs in the seventeenth century as there were of armchairs. There were two very favourite oak patterns, the Derbyshire and the Yorkshire. The



OAKEN CHAIR

A type peculiar to Derbyshire, England,—see the accompanying illustration. Seventeenth century. From the original in the Victoria and Albert Museum.



17TH CENTURY CHAIR OF OAK

This type of chair is peculiar to Yorkshire and Derbyshire, England. From the original in the Victoria and Albert Museum.

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former belongs to the time of James I. Its horizontal pieces are tenoned into the uprights and fastened with oak pegs. Between the nails three arches with neatly turned spindles are introduced. The chair is exceedingly firm and solid. The Yorkshire model, of which great numbers were produced, is rather more ornamental. Besides, the usual uprights, the back has two rails, an arch with ornamental scroll-work, and small turned "droppers." Here we also find the bell-shaped flower, or columbine, destined to appear in future years, both in carving and inlay.

Some attention was given to ornamenting the chimney piece. W. Sargent in 1683 had a "chimney-cloth."

The inventories give evidence of barter with the Indians. Indian baskets, matting, etc., are not uncommon.

The inventory of the estate of Colonel John Carter, 1670, included table and bed linen, curtains, a number of beds and bedstead, kitchen utensils, fifteen "turkie work chairs," twenty-one old leather-chairs, eight Turkey-work cushions and two old cushions, six Spanish tables, two looking-glasses, two chests of drawers and some silver plate, besides live stock, amounting in all to £2250–10–6.

Thirty-six chairs would be enough for a moderate house at the present day, so Colonel Carter was respectably supplied. The three-legged joint-stool was also universally used side by side with the chairs. Captain Thomas Howell of Maryland, March 14, 1676, owned ten joint-stools, two wooden chairs, six small chairs, eighteen leather chairs, six Turkey-work chairs and one wicker chair.

The prices in tobacco were as follows: six leather chairs, 120 lbs. (R. Macklin, 1676); 2 joint stools, 80 lbs., 3 leather chairs, 1 wooden chair and 2 cushions, 120 lbs.,

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(G. A. Marshall, 1675); one great wicker chair, 40 lbs., (Edw. Keene, 1646); 12 leather chairs, 480 lbs., 12 Turkey-work do, 960 lbs., 2 old wooden do, 30 lbs., 7 small wooden do, 84 lbs. (Captain Edw. Roe, 1676). Thus we see that the prices varied greatly. The wicker chair was generally accompanied by a cushion, though the latter is not always mentioned in the inventories. In addition to the above kinds, there was the "straw" chair, and the chair with a seat of woven "flag." In 1694, we find two straw-bottomed chairs valued at one shilling and sixpence; and, in the same year, Michael Swift's "nine old flag and wooden chairs" were appraised at eighteen shillings. The most fashionable chair, however, was the Russia leather chair; it occurs in all the best houses towards the close of the seventeenth century. Colonel Francis Epes, of Henrico County, October 1, 1678, had 24 Russia leather high chairs, £8-2-0. He also possessed "12 Turkey work chairs, ten of which are new at £4-5-0, two broken, 1 sh., 9 Camlett [camel's-hair] chairs, 7 of them new at 7 shillings per chair and 2 broken 1 shilling, £2-10-0; and one Ellboe chair damnifyed though new, 7 shillings." Besides the above, there were the "calfskin," the "rush," the "cane," the "bass," the "black", and the matted chair. Thus Thomas Shippery of Henrico County (1684) owned "one joyner's (arm'd) chair" valued at thirty pounds tobacco and "two rush (green) chairs, 20 lbs." Henry Watkins (1700) had six bass chairs, value twelve shillings. Col. Jno. Carr of Maryland in 1676 had six turned Dutch chairs, 360 lbs. Thomas Bucke (1659) owned four lined back chairs, £2, and three wainscot chairs, £1. Chairs were very numerous in the well-to-do houses. In 1694 N. Bacon was not unusually well supplied with his thirty-six. The accom-

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panying illustration affords a clear view of the cane chairs of the period.

The chair on page 6 is of walnut. It has a high back with a long panel rounded at each end and filled in with cane webbing with a carved and pierced pedimental top. The two turned pillars on either side of the panel are continuations of the back legs. The front legs terminate in moulded feet turned outwards. They, as well as the straining rails, are turned. The date of the chair is about 1690. The seat is plain and filled in with cane webbing. On page 49 another example of the high-backed cane chair is found. The wood is painted. The top rail of the back is carved and pierced and below it is a panel similar to that last described also filled in with cane webbing. The side supports are also continuations of the back legs. The square frame of the seat is filled in with cane; the front legs are carved with projecting knees and feet turned outwards. They are joined by a carved and pierced rail with a design similar to that in the top of the back, which is of scrolls and foliage. The third chair is also painted, with a high back and top rail pierced and carved. The central panel of the back is filled in with cane webbing and its frame is carved and incised, as is the broad rail joining the two front legs. The decoration is of floral scrolls and the legs and straining rails and side supports of the back are spirally turned. The pine cone surmounts these side pillars and a large shell holds the central position in the top rail. The date of this chair is about 1660. It is a good example of the general carving of the day. The shell is of great antiquity in ornamentation.

We also give examples of two other chairs of the same period. The armchair is exactly similar in form to those

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SEVENTEENTH CENTURY ARMCHAIRS

The one to the left is of oak, ornamented with flat scroll-work; the back is surmounted by a pediment carved with scroll-work in relief. Dated 1668. The walnut chair to the right has a high back without top rail. The back is formed by a piece of leather stretched between the styles. Scroll ornament decorates the leather on the seat. About 1650.

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17TH CENTURY CHAIR

Painted; high back with carved and pierced top rail. Back framing and lower rail carved and incised, the central panel of the back and seat filled in with cane webbing. The legs and two straining rails are spirally turned. Carved and incised front rail. About 1660. Lent by W. H. Evans, Esq., Forde Abbey.



17TH CENTURY CHAIR

Walnut; high back, with a long panel rounded at each end and filled in with cane webbing, surmounted by a pedimental piece carved and pierced, supported by two turned pillars continuous with the cane webbing. The seat is a plain frame filled in with cane webbing. The front legs and straining rails are turned. Lent by C. H. Talbot, Esq., Lacock Abbey.

already described. The legs are simply turned, the seat is of woven cane and the only difference is in the carving of the back and of the front rail, which is very ornate. It is of a beautiful black walnut. The other high-backed chair, said to be Spanish, precisely follows the form altogether of the other examples given. The back and seat are covered with stamped Spanish leather of a tawny colour, fastened with big brass studs. The ornamentation of the front rail consists simply of two carved interlacing scrolls. The

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HIGH-BACKED CHAIR

Covered with stamped Spanish leather of a tawny colour fastened with brass studs. The front rail consists of two interlacing scrolls. From original in the Memorial Hall, Philadelphia. See page 49.

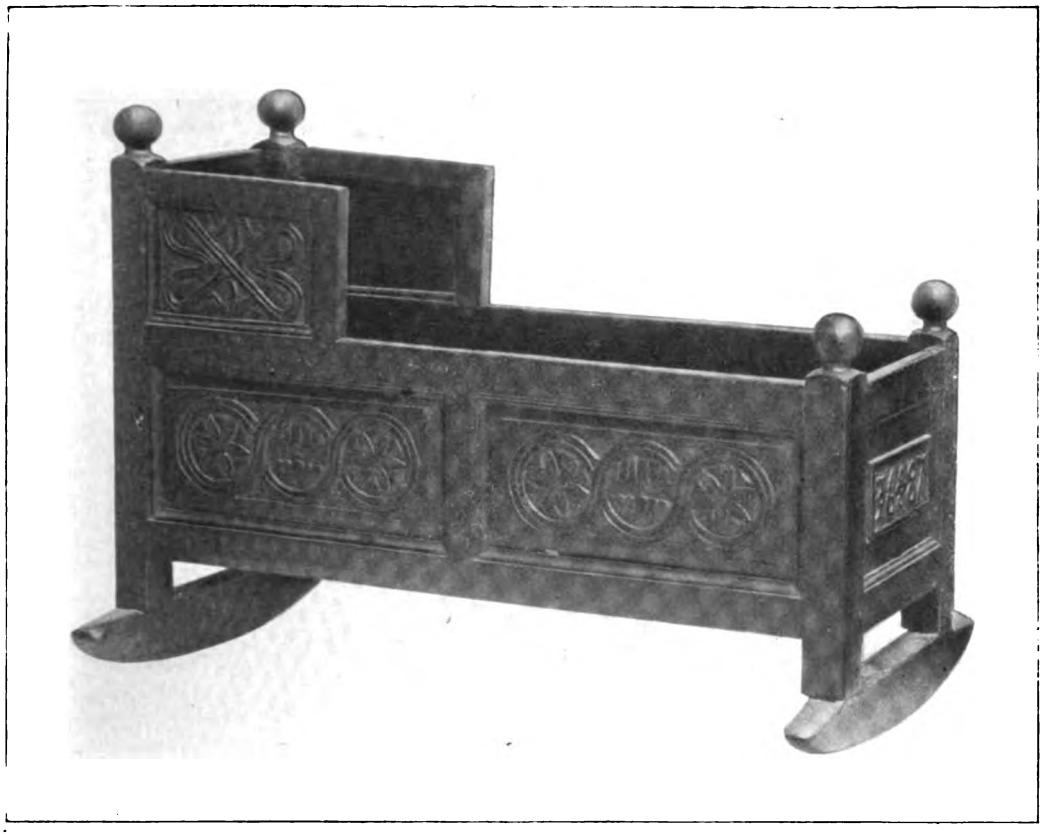


17TH CENTURY ARMCHAIR OF CARVED BLACK WALNUT

The legs are turned, the seat is of woven cane. The back and the front rail are highly carved. See page 49.

high-backed Russia leather chairs so numerous in the inventories, are clearly represented in this specimen. The low-backed leather chair, which also had a leather seat, was square and squat in shape and is also shown in an accompanying illustration in a specimen belonging to Dr. Christopher Witt, a German pietist and astrologer, known as the "Hermit of the Wissahickon," who died in 1708. The frame was very often quite plain with square legs

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CRADLE

Oak; two carved panels at each side, with one at each side above, at the head. At the foot there is a carved panel with the date 1687. Rockers below the feet. At each corner there is a turned knob. Geometrical ornament.



CRADLE

Oak; from an old Worcestershire manor house. Incised panels and borders, with a panelled hood at the head. Rockers curved at the tops, held in the forked ends of the corner-posts. Cushions inside covered with figured velvet. About 1660.

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and arms, as is shown in so many illustrations of seventeenth century life. Dr. Witt's chair is preserved in the American Philosophical Society in Philadelphia.



17TH CENTURY CHAIR

Original in the collection of the American Philosophical Society. It is said to have been the chair of Dr. Christopher Witt, mystic astrologer and doctor, "the Hermit of the Wissahickon."

The walnut chairs in the illustration on page 65 were imported from England by Ralph Wormeley of *Rosegill*, Middlesex County, Va., towards the end of the seventeenth century, and were used in his parlour. Eleanor Plater, who was sister of Mrs. Ralph Wormeley, and married Governor Gooch, embroidered a seat for these chairs; there are six in the set, two being armchairs. When the first Ralph Wormeley died in 1703, his effects were sold and the chairs were bought by Mr. John Prosser of *White Marsh*, Gloucester County, Va., whose great-granddaughter, Maud Tabb, married John Tayloe Perrin, a descendant of Ralph Wormeley. The chairs were given to Mrs. Perrin by her father, Dr. John Prosser Tabb. They are thus among the oldest authentic specimens of Virginia furniture.

Ralph Wormeley of *Rosegill* (1650-1703) owned so great an estate and possessed so much influence that Hart-

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well, Blair and Chilton speak of him in *The Present State of Virginia* (1699) as "the greatest man in Virginia."

"*Rosegill*, where the Wormeleys lived in English state," writes Bishop Meade in his *Old Churches* (1872), "was situated high upon the banks of the Rappahannock River, a few miles from Old Christ Church. It was a large and handsome specimen of an old colonial mansion."

The inventory of the estate of Colonel Francis Epes, of Henrico County, Va., October 1, 1678, will show the growing luxury of the planters.

	£ s. d.
One foure foot chest of drawers seder [cedar?] y speckled new but damnified,	1–10–0
1 large chest of drawers new, . . .	1–4–0
1 small table damnified though new, .	5–0
1 large folding-table* new but damn, .	1–5–0
2 sacking bottom bedsteads new, . .	2–10–0
1 twisted stand new & ye topp of another,	0–3–0
2 setts of curtaine rodds, . . .	5–6
1 suite of tapestry hanging, . . .	18–17–0
1 large olive wood glasse, one large walnut tree glass 2 pr of screws, . . .	4–14–0
2 doz of Russia leather high chairs, . .	8–2–0
12 Turkey worke chairs, 10 of which new at £4–5, two broken 1, . . .	4–6–0
9 Camlett chaires 7 of them new at 7£ pr chaire & 2 broken 1£, . . .	2–10–0
One Ellboe chaire damnifyed though new,	0–7–0
One large new feather bed with camlett curtains & double vallins lind with yellow silke, bolster pillow, counterpane, Rodds & hooks tops & stands 1 Curtaine and some ffringe damnifyed, .	24–5–0
1 yarn rugg & 1 blankett, . . .	1–4–0

*The folding-table was known in England as early as 1556.

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	£ s. d.
1 middle seize calve skinn truncke with drawers, ...	0–12–0
One sacke cloth bottome bedstead, . .	1–6–0
One old ffeather bed and bolster, . .	2–10–0
One small old ffeather bed and bolster not ½ full, ...	1–0–0
One ffeather bed, bolster & 2 pillows worne, ...	2–0–0
2 yarne ruggs worne ye largest 10' ye other 7', ...	17–0
One middle size calvė skinn truncke with drawers, ...	12–0
One old leather truncke with locke and key, ...	3–4
One old chest of drawers without keys, .	5–0
One very old ffeather bed & bolster rugg & 2 blanketts & one old beddstead, .	1–10–0
One very old bedd bolster two course blanketts & an old trundle beddstead .	1–0–0
One small old ffeather bed small bolster & 1 canvis bolster & a small rugg all very old, ...	10–0
One old suite of Callicoe curtaines and vallaines, ...	5–0
Eleven pds of plate at 3£ p. pd is . .	33–0–0
An old standing cupboard and one small old table & one old broken chaire of wood, ...	2–0
2 new bedds & bollsters & 3 new pillows,	9–9–4
2 New Ruggs, ...	1–0–0
3 new blanketts, ...	12–0
One small old bed of ffeathers one blankett, bolster 1 pr of canvis sheetes, one old Rugg one blacke leather truncke,	6–0
One pair of bellowes new, . . .	2–6
One large chest with lock & key old, .	7–0

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	£ s. d.
One old middle size chest with lock & key,	3–6
One small old chest with lock & key, .	3–0
Two other old chests without keys & one without hinges, ...	10–0
One very old long table & one little ditto,	5–0
One old coutch 1 leather chaire very old & lumber, ...	3–0
Three old beddsteads, ...	6–0
One small hammock new & one old coverlidd, ...	13–0
Two cushions & one turkey wörkt carpet,	1–2–0
One pr of new Curtaines & vallins (Kidderminster), ...	10–0
One old Rugg yarne, ...	5–0
One old bible & 6 other small old books,	5–0
Two small writing trunckes with locks & keys & one small very old blacke truncke (calve skin), ...	4–0
Two canes one of them broke with silver heads, ...	7–0
1 small looking glasse	1–0
(Total £302–1–2)	

It will have been noticed that no matter how scanty was the furniture, it invariably included some receptacle for clothes, etc. The box, case, chest, and trunk are often found in the same inventory. It is difficult to distinguish between the case and box, but the chest was an article of some decorative importance. The oak, or cedar chest was more or less ornate in accordance with the wealth and taste of the owner. Sometimes it rested on its own flat base and sometimes on short legs. Frequently it had more than one lock and key, as was the case with the one sent to the Ashley River by the Earl of Shaftesbury mentioned later. Many old chests are heavily bound with iron. The simpler

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CABINET OF OAK

The outer doors are veneered on the face with hexagonal pieces of "Thorn Acacia" wood. The drawers within, eleven in number, are veneered with walnut with an edging of sycamore. Close of the seventeenth century.

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kinds would merely be carved with the initials of the owner and the date of constructions. Sometimes they had an appropriate motto or warning, such as "Come not in jest to open this chest." The lid of the finer specimens would often be inlaid with a foliage design and the front and sides would have carved panels representing biblical scenes or mythological personages, or simply Gothic tracery or floral scrolls. Some of the clothes chests at one end contained a small inner box with hinged lid for holding fans, laces and other feminine trifles. Drawers were soon inserted into the lower part of the chest and the next step was to cut the remaining part of the front into doors and put shelves inside. When towards the close of the century Colonel Fitzhugh sends to London for some silver plate, he stipulates that it shall be packed in chests, because of their great usefulness, though he evidently feels that he has to excuse his extravagance. These chests, therefore, must have been something more than mere packing-cases. He was ordering something that he could not cause to be made by his own workmen.



OAKEN CHEST OF DRAWERS

Consisting of four long drawers, each of which is decorated in front with two panels of raised moulding. The escutcheon plates and drop handles are of brass. The whole rests on four spirally turned legs strengthened by plain bars. Late seventeenth century. Height, 4 ft. 4½ in.; length, 3 ft. 2 in.; width, 1 ft. 10 in.

The chest with drawers occurs frequently in the inven-

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tories early in the seventeenth century. A further development consisted in topping the drawers with a "bureau," which was used in its literal sense of "office." It was closed by a sloping flat to be used as a writing-table, with two sliding "draw-out" supports. This top usually contained pigeon-holes and drawers both visible and secret. The chest with drawers was quite an expensive article of furniture in Virginia in 1676. G. F. Beckwith owned one valued at about $70 present money. He also possessed a "chest with drawers," "a box with drawers," and "a desk with drawers," all worth about $80. Another instance is found the same year in Robert Macklin, whose parlour contained a great "elm chest," a deal ditto, a "trunk with drawers," a "Dutch case," a "little nest of drawers," and "two old trunks," valued in all at 400 pounds tobacco. In the same year Captain T. Marshall owned a "box of drawers," and Captain J. Carr a "chest of drawers," valued at 450 pounds tobacco. Chests of drawers were also possessed by N. Bacon (1694) £1, and another at 14 shillings, and Henry Watkins (1700), £2.

A desk of some kind was found in every respectable house. Examples are plentiful towards the end of the century. In 1684 the Rev. Thomas Perkins owned a desk and sealskin case, 250 pounds tobacco. Other instances are: an old desk, Mrs. Fauntleroy (1686); two desks, 250 pounds tobacco, Captain J. Carr (1676); Thomas Howlett, one (1685), and N. Bacon another, at five shillings, in 1694. Captain J. Goodwin may end the list with one in 1701.

Miss Mary Jones of Gloucester County, Va., owns an ancient desk belonging to the Fauntleroy family, which may be the very one recorded above.

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CABINET OF WALNUT WOOD

With two cupboards and two drawers, above which is a canopy supported on four balusters; the whole is ornamented with carvings in relief of men on horseback, cherubs' heads, lions' masks, figures, and fruit. English, seventeenth century.

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Dressing-tables were to be found in considerable profusion. Examples still in existence, of the date of 1690, are veneered with walnut as well as solid. Some of them had two deep side drawers and a shallower central one with brass key-plates and handles. Others were inlaid in a band around the top of the table and faces of the drawers with box-wood and ebony. Sometimes the legs were plain and sometimes they showed the growing Dutch influence and were of the cabriole shape with web feet. A typical combination dressing-table, "scrutore," and swing-glass (circalated 1700) is of walnut with the glass bevelled and the frame slightly carved and gilt. The front has beading and moulding ornamentation and the supports are four cabriole legs with shell carvings. The looking-glass was sometimes fixed to the top of a case or chest of drawers. Captain James Archer (1607) owned "one chest of drawers, one dressing box, three looking-glasses, and one glass case," all valued at £4–15–0.

The first item of the inventory of Colonel Epes, given above, shows that the "chest of drawers" was often of considerable size. Two other items supply us with examples of trunks containing drawers. The trunks were "leather," "calf-skin," "seal-skin," "gilt," and on at least one occasion we find an "oyster-shell trunk." Special importance was attached to locks and keys and their absence is usually noted. The metal-work was highly valued. Curtain-rods even, as in the above inventory, possessed a value by no means despicable, and it is noticeable that the absence of hinges is considered worth recording, and even the screws of the looking-glasses are not forgotten.

Colonel Epes was one of many rich planters whose walls were hung with tapestry. Hangings worth nearly

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$500 in our money must have contributed considerable elegance to his rooms. The Turkey-work carpet mentioned is probably nothing but a table-cloth, as in so many previous examples. The two cushions mentioned with it, all together valued at twenty-two shillings, were probably embroidered. Cushions were in great favour and were found in great profusion in the houses of the seventeenth century; the lines of the seats were somewhat rigid and the comfort of the sitter depended largely on cushions, especially as in many cases the carving was not so disposed as to contribute to personal ease. It is to be noticed that the projecting carving in the backs of the chairs gradually disappears, or is subdued. The finer examples of cushions were Turkey-work, silk, satin, velvet, damask, and other materials that lent themselves to embroidery. Fine needlework was a common female accomplishment during this century and special bequests of worked material are frequently found in the wills.

As we have already seen, the mirror with olive-wood frame in Colonel Epes's inventory came from Italy; the large "walnut-tree glasse" was, in all probability, a production of the Vauxhall factory recently established.

We may take another example of this period in Nicholas Wyatt of Maryland, whose inventory was sworn to September 25, 1676. His house consisted of a hall, parlour, hall chamber, porch chamber, parlour chamber, kitchen, cellar, milkhouse, kitchen chamber, kitchen, buttery, kitchen loft, and quarter. In the hall were seven framed pictures on the walls, and "a window-cloth" at the window. There was one oblong table and "carpet" and six joint stools: here the family took their meals. Along the walls and disposed in various places were sixteen

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Turkey-work chairs, and seven leather chairs in addition. In the big fire-place were brass andirons, and beside them stood tongs, shovels and a pair of bellows. A couch-bed with its appurtenances stood in one corner of the big room, and a cabinet and small trunk in another. A chest of drawers with "cloth and cushion," a side cupboard (not fixed to the wall, but a separate piece of furniture) also with "cloth and cushion," containing "a parcel of books," "a beer glass" and "snuffers"; and a looking-glass and a round table completed the list. Entering the parlour we find a four-post bedstead with curtains and valance, and on it a comfortable feather-bed, bolster and pillows with a gaily coloured rug above all. There is also a couch with its bed and furnishings. Though the floor is bare there is a "window cloth" at the window, and six framed pictures adorn the walls. Against one wall stands a chest of drawers covered with a cloth. The looking-glass that is mentioned probably stands on this, as does also a silver caudle cup. A cupboard "with cloth and cushion" contains three wine-glasses, a brush and a nest of hour-glasses. The room has no table, but is well supplied with chairs. There is one cushioned wicker chair and three straw, three wooden and four Turkey-work chairs. The fire-place is furnished with fire-irons and andirons, and a seal-skin trunk against the wall.

In the "hall chamber" is another four-post bedstead with the usual bedding. It is furnished with a pair of serge curtains and valance. A trundle bed (that rolls under the big one) also has its bedding and furniture covered with a counterpane. A table with "carpet" and five leather chairs and a joint-stool help to make the room comfortable. There is an extra trundle bed and bedding

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covered with an embroidered rug. In the fire-place are the shovel, tongs and andirons. There is also a looking-glass and, finally, two chests and a trunk, one of which contains five pairs of sheets.

In the "porch chamber" is a "standing bedstead, bed and furniture with darnick curtains and valence." Four pictures relieve the bareness of these walls also. Lastly, there is a table and "carpet," a joint-stool and four other stools, three of which have cushions.



CABINET

The upper part is a cupboard with two doors, inclosing shelves, and the lower part fitted with four drawers. It is of oak, veneered with various woods, chiefly walnut, and has in several panels figure and floral ornament in pear wood inlaid in ebony. About 1670–80. Height, 6 ft. 9 in.; width, 4 ft. 6 in.; depth, 21½ in. Bought £42.

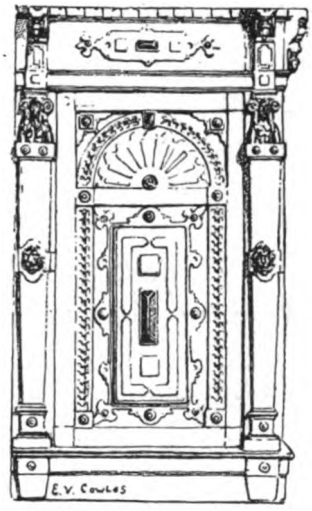
In the "parlour chamber" we find another "standing bedstead, bed and furniture," and a couch with the same. Three more pictures are on the walls, and the room is supplied with a table with a cloth on it, a straw chair and a form. Here also is a chest and a box containing the household linen. The latter consists of one pair of "pillow-coats," seven pairs of sheets, two diaper table-cloths, five other table-cloths, twelve diaper napkins, and four dozen and four other napkins, fifteen pillow-coats, seven towels, three small table-cloths, and one old table-cloth.

The accommodations for the servants are not so scanty

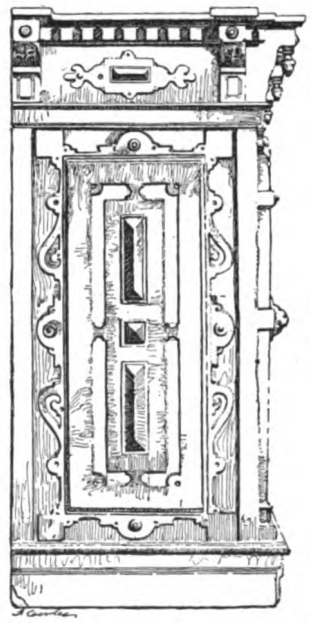
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as usual. In the "kitchen chamber" is one flock bed and furniture, one feather ditto, a looking-glass, a chest and some boxes.

The cabinet mentioned in the above inventory was common to the homes of almost all well-to-do people. In mediæval days it was almost as necessary to the rich as the chest was to the poor. In the seventeenth century nearly every man who had valuables of small bulk possessed one. Many early examples are very ornate. It was usually carved and often inlaid with ebony, ivory, and mother of pearl in various patterns. Oak inlaid with walnut frequently occurs. The ornamentation was very varied. Panelling was exceedingly common and cabinets decorated with turned half-rails were quite characteristic of the period. At the close of the century Dutch styles prevailed in England, as was only natural with a Dutch king on the throne and Dutch celebrities in English homes. The cabinets then have florid marquetry decoration of large natural tulips and other flowers. The continental wood-work was working its way into favour before this, however,



SECTION OF
17TH CENTURY CABINET



CARVED OAK
17TH CENTURY CABINET

Decorations similar to the English late Elizabethan or Jacobean style. Flemish, about 1620. Height, 3 ft. 6 in , length, 4 ft. 1 in.; width, 1 ft. 8 in. Bought £18.

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and even before 1625 the carved fronts of cabinets executed in the Low Countries, where carving had reached such a high pitch of excellence, were sent down the canals, and shipped to the eastern ports of England. The backs and sides were added by village carpenters. The same system would undoubtedly prevail in the English colonies.

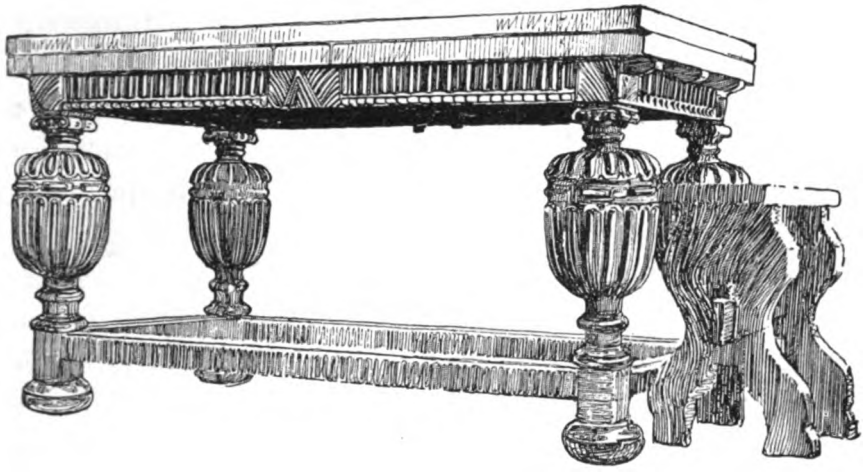
Hitherto we have said nothing about tables, though the lists given will have afforded a clear idea of that article of furniture during the seventeenth century. Traces of the Tudor period still lingered in the styles, the constantly recurring "Spanish table" is Elizabethan pure and simple; in fact, many an inventory carries us directly back to the day when the poet wrote:

> "*Set me fine Spanish tables in the hall,*
> *See they be fitted all;*
> *Let there be room to eat*
> *And order taken that there want no meat.*
> *See every sconce and candlestick made bright,*
> *That without tapers they may give a light.*
> *Look to the presence: are the carpets spread,*
> *The dais o'er the head,*
> *The cushions in the chairs,*
> *And all the candies lighted on the stairs?*
> *Perfume the chambers and in any case*
> *Let each man give attendance in his place.*"*

During the seventeenth century while the Jacobean style retained the general characteristics of the Tudor, there was a noticeable degradation in the carving, which became heavier in form while the execution was coarser. The middle of the table-legs, as well as the cabinet-supports, bed-posts and baluster-newels, swelled out into acorn-shaped masses. The dining-tables changed from boards upon

* Christ Church MS.

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17TH CENTURY OAK TABLE WITH EXTENDING TOP

The frame is incised and carved; the four baluster legs are turned and carved. Heavy straining rails join the legs near the ground. About 1610. Lent by the Governor of the Charterhouse. £230.

trestles into massive and almost immovable structures. In the inventories the wood of which the tables were composed is very rarely mentioned. When imported, they were of the oak which still lingered in English mansions. The native walnut, oak, cedar, pine, and cypress were largely used in the native-made tables. A curious kind greatly in favour in England during the period was the chair-table. The back of the chair turned on a hinge and formed a small table. In 1682 we find one valued at three shillings in the possession of Christopher Branch of Henrico County, Va.; another occurs among the possessions of Francis Moss in 1686. There was considerable variety in the shape of the seventeenth century table. The round and the oval are frequently mentioned. In 1673, Elizabeth Butler bequeaths an "oval" and a "drawing-table."

A drawing-table is an extension table. I cannot do better than quote the explanation given by S. T. Robinson in the *Art Journal:* "The end leaves were fixed upon

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graduated bearers, and to prevent their upper surfaces from being scratched as they are drawn out a slight vertical movement is allowed to the centre part of the table which permits it to be lifted up till they are quite clear of it. The extent of the movement is regulated by the projecting heads of the two pins which fit closely into the immovable crosspiece. As soon as the leaf is drawn out, the free play given to these pins in the crosspiece permits the centre-piece to fall into its original position which it does by its own gravity. The leaves being now raised by the graduated bearers to the required height, the upper surface of the table becomes level throughout. It is unnecessary to say that the adjustment of these slides is a matter of nice calculation, and that great ingenuity has been shown in bringing about so satisfactory a result . . . The whole mechanism is admirably considered for the purpose it has to fulfill. Indeed its adaptation for its purpose was so good that the principle was long retained; and Sheraton, so late as the commencement of the present century, advocates its use for many writing or other tables, and gives the rule for finding the exact rake of the slides and the technical detail of all the other parts."

In 1676 Thomas Skinner owned a "Dutch folding table," and twenty-five years later we find John Goodwin with another large one of the same kind valued at £2-0-0. He also owned a small folding and a small cross-legged table. Stephen Gill, as early as 1653, had a "small side table," and in 1655 Robert Wilkinson possessed a "short leaf" table. The "falling" table also was by no means rare. Thomas Osborne had a "sideboard" table in 1696, and lastly we find a slate table valued at £1; and a small table and drawer in the inventory of H. Watkins, 1700.

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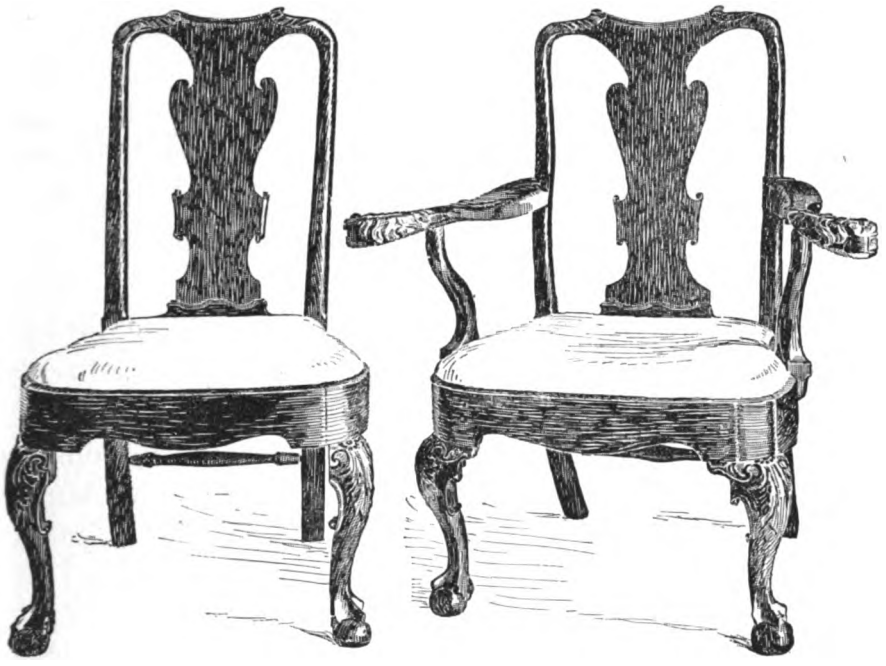
TABLE WITH THREE FLAPS

Oak, oval, supported on three baluster-shaped legs with plain strengthening bars. English, seventeenth century. Height, 1 ft. 11½ in.; top, 2 ft. 5 in. by 2 ft. 4 in.

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Card-tables as separate articles of furniture do not seem to have been in use until late in the century, when they were probably imported by Dutch ships. Cards, however, were a very favorite means of passing the hours of leisure, and gambling was probably as prevalent as drinking. In



WALNUT CHAIRS

Originally belonging to Ralph Wormeley of Virginia. Now owned by Mrs. John Tayloe Perrin, of Baltimore. See page 51.

William Fitzhugh's letters we find several references to deep potations and his own lack of prowess with the cup. Cards are occasionally considered worth recording in the inventories. In 1701 Richard Dunbar left behind him in a wicked world twenty-nine dozen packs of playing cards, valued at £1–9–0, and in the same year Alexander Young

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left twenty dozen "pack cards," appraised at £1. These were probably kept for sale.

Pictures existed in far greater numbers than is generally supposed, though their nature and subject are hardly ever specified during the seventeenth century. "A parcel of pictures" is a common item in the inventories of the more prosperous class.

Books were scarce and seem to have been appraised in accordance with their age. Half a dozen odd volumes was the utmost possessed by the average individual, and if these happened to be old, the value attributed was insignificant. Ralph Wormeley was an exception, as at his death, in 1701, he had more than 400 works in his library. Richard Lee was another. He possessed more than 300 books. The clergy and doctors sometimes had a considerable number of volumes dealing with their own professions; but "a parcel of old books" was sufficient description for the average library. Dr. John Willoughby, of Rappahannock County, had one of the respectable libraries, while of the clergy, Thomas Perkins (clerk) had only:

	lbs. tobacco
A pcell of old parchmt & paper covered books,	050
Another pcell of books,	258
3 books at	450
One bible and common prayer book,	124
Another parcel of books,	210

Dr. Willoughby's library was as follows:

Inv. Mch. 3, 1686.

6 Books of Phisick in folio,	240
14 " " " quarto,	220
8 " " " octavo,	075
16 " " " XIJ,	096

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	lbs. tobacco
6 history books in folio, ...	120
12 " " " quarto, most old, . .	120
A bible in large quarto, ...	120
2 Books of Divinity in folio, . . .	100
20 " " " quarto, . . .	340
27 " " " octavo, most old, .	270
25 " " " XIJ, . . .	230
13 old Books, ...	030
A parcel of old imperfect books, . .	030
2 Books of Law in folio, ...	150
4 " " " quarto, . . .	080
9 " " " 8°, ...	180
23 " " " XVJ, ...	230

Table forks did not come into use till the close of this period, the "ffork" or "flesh fork" being merely the large one used in the kitchen to remove the meat from the spit or pot. In 1701 John Goodwin's inventory shows a case of ivory-hafted knives and forks at the surprisingly low value of seven shillings. The statement in *Leah and Rachel* (1656), "There is good store of plate in many houses," is abundantly justified by the inventories.

Warming-pans were a necessity. During the seventeenth century they were commonly in England ornamented in various ways, generally with subjects either of figures or of scrolls of foliage beaten up in relief. In richer examples the brass cover was cut through in perforated or openwork. Ladies and cavaliers, peacocks and flowers, are found as decorations, and the incised carving on the figures was often carefully done. The handle was usually of iron, fitted into wood. The handles of the finer examples have often brass mounts. Fourteen inches was the usual diameter of the pan.

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We have already spoken of the conditions of trade in Virginia. English ships brought in most of the articles of household use, but not all. The home authorities made strenuous but not altogether successful efforts to exclude the pushing Dutch traders. Dutch furniture found its way into the houses and has left its mark in the inventories. Instances have already been given.

The influence of the French Renaissance was beginning to tell, and fashion also created a strong demand for the wares in the manufacture of which the Dutch particularly excelled. Marquetry was one of the distinguishing characteristics of their furniture, and we may be permitted to say a few words concerning this form of inlaying.

In western Europe during the seventeenth century marquetry was extensively used and became the leading feature of furniture decoration. Inlaying had long been in use, but the new marquetry was a picturesque composition, a more complete attempt at pictorial representation. The older designs represent natural flowers, especially tulips, foliage, birds and animals, all in gay tints, generally the self colours of the woods that were employed. Sometimes the eyes and other salient points are in ivory and mother-of-pearl. In the earlier French marquetry designs picturesque landscapes, broken architecture and figures are represented, and colours are occasionally stained on the wood. Ebony and ivory were materials much in favour for this inlaying, as was also the case in Germany and Italy. When the art crossed into England with William of Orange, Dutch marquetry furniture became the fashion in the form of bandy-legged chairs, upright clock fronts, secretaries, or bureaus, or writing-cabinets, which in the upper and middle parts were closed with doors,

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as well as other pieces that offered services for such decoration.

Under this influence the chairs and other articles of furniture relinquished their severe lines and assumed the curves that are characteristic of the ensuing period. A good example of this is afforded by a chair, which, perhaps, owes more to the influence of the French Renaissance than the Dutch. It belonged to the second William Byrd immediately at the close of this period, and was one of a set used in the dining-room of his home at *Westover*. The back and seat are stuffed and upholstered in velvet, the back legs terminate in the hoof form and the front in the ball and claw, which Chippendale adopted with such affection. The leg curves outward directly from the corner of the seat, and is boldly and gracefully carved with the acanthus. This chair now belongs to Miss Elizabeth Byrd Nicholas, of Washington, D. C.



CHAIR SHOWING THE RENAISSANCE INFLUENCE

Belonged to the second Colonel William Byrd of Westover; now owned by Miss Elizabeth Byrd Nicholas, Washington, D. C. The back and seat are stuffed and upholstered in velvet; the back legs terminate in hoof form, the front in the ball and claw. The leg curves outward directly from the corner of the seat and is boldly and gracefully carved with the acanthus.

It presents a striking contrast in general style to the

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black oak sideboard facing page 70. The latter is an English piece and is said to have belonged to Lord Baltimore. It was long in possession of the family of Charles Carroll, of Carrollton of Maryland, and is now owned by Mrs. Edward C. Pickering of the Observatory, Cambridge, Mass. The lion's head, in high relief, is a bold piece of carving; the brass handles are modern additions.

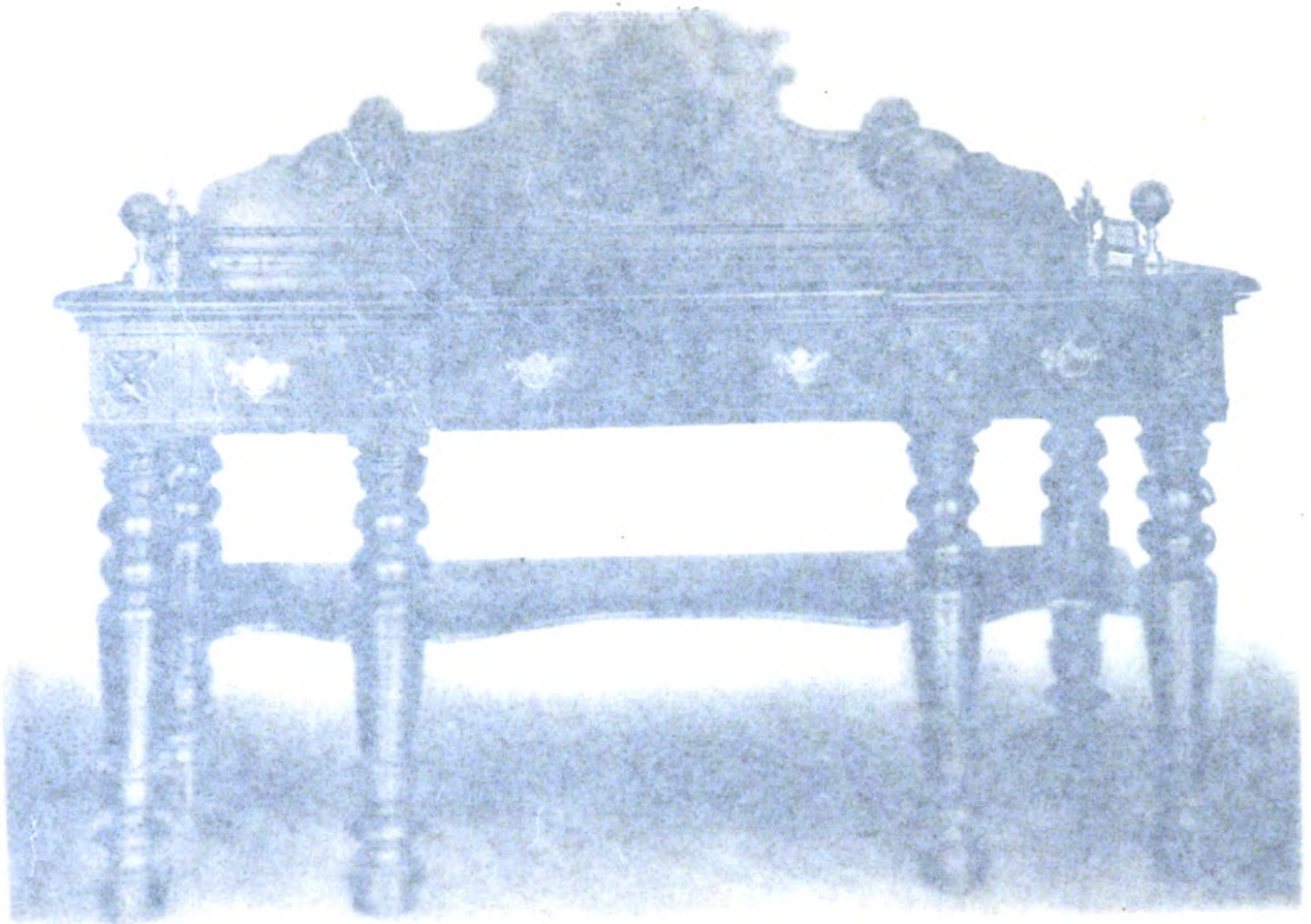
Home-made furniture was also found in considerable quantities, though only the rougher kinds. Francis Finch (1678) had a "couch made in this country;" John Goodwin (1701) owned a "Virginia table," and a "Virginia-made bedstead" is sometimes mentioned. The general absence of home-made furniture was, however, remarkable. In describing Virginia, in 1705, Beverley says: "They are such abominable ill husbands that, though their country be overrun with wood, yet they have all their wooden ware from England—their cabinets, chairs, tables, stools, chests, boxes, cart-wheels and all other things, even so much as their bowls and birchen brooms, to the eternal reproach of their laziness." We have seen that this statement is somewhat too sweeping. It was the policy of the authorities rather than native laziness that was responsible for the condition of affairs. The Southerners were prevented, if possible, from trading with their enterprising brethren in New England as well as with the Dutch. The following extracts from the Maryland Assembly Proceedings are interesting in this connection:

May 28, 1697.

Proposed:

4. "That a law be made to lay an Imposicon upon all manner of wooden ware and ffish brought from New England & other adjacent places, as also upon Sugar & Mallassoes imported by strangers."

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OLD BLACK OAK SIDEBOARD

With carved lion's head. It is now owned by Mrs. Edward C. Pickering, of the Observatory, Cambridge, Mass.

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page 70. The
is said to have belonged to
begin
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Woodhead, and is
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they save." Thes
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Mr.

OLD BEAM OAK SIDEBOARD

Made, and have now in stock, by Arthur Brown & Sons, Old Furniture Specialists, Manufacturers and Restorers, 27 Berners Street, Oxford Street, W.1.

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June the 8th, 1697.

The Lords of Council for trade & plantacons laid before the house as followith:

6. "Generally all the Inhabitants of this province being Labourers are imployed in planting tobacco except Coopers Carpenters, some few that navigate sloopes and a very small number of other artificers having relation to Tobacco, all which excepted (by Estimacon) make not above the 60th part of such labourers."

8. "This privince hath little traffick with any other his Matys Colonys in America or elsewhere, and the little traffick which is vsed is by exporting hence porke, beife, pipe staves, timber and such like, together with wheat, flour and some small quantities of tobacco, to Barbadoes either by small Craft belonging to this province or New England who trade here for rum, sugar & malasses most especially & some parcells of fish & some (inconsiderable) wooden wares of their owne manufacture."

The court records of Essex County, Virginia, for May 7, 1685, afford interesting details from which we may form a picture of the furnishing of a court-house of the day. It seems that a chair made by a local carpenter was good enough for the President of the Court, and that the other members had to be content with a hard bench.

"Ordered that Maximilian Robinson be allowed 450 lbs. tob & cask, the price for a table by him sold for the use of the Court to be held on the North side of the River.

"Whereas, it is agreed between this Court & Thomas Bradly that the sd Bradley do between this and the beginning of July next make and in workman-like manner set up Banisters Cross the Roome where the Court is held on the North side the River, of an Usuall hight & distance & inclosing the table, with a doore to pass to the table, convenient in some part of the said Banisters. And that the sd Bradley do make a fform answerable to the sd table and a Bench of Plank sufficient to sitt upon in the Roome & place of the bench that now is. Also a Chaire for the President of the Court

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at the upper End of the table next the shed, and lastly that he raise and Enlarge the Back Window of the Court house next the Orchard and make one more window on the same side (4 ft. sq.) and to fill up the back doore of the said Roome if it shall hereafter seem necessary for wch sd Work (he shall be allowed) 1100 lbs of Tobb & Cask Convenient."

While doing this work he was to have his "dyett & Lodging with Peter Tayler" (who was to be paid later).

At this Court were present Colonel John Stone, Captain Sam'l Blomfield, Captain Geo. Tayler, Mr. Jas. Harrison, Mr. H'y Awbrey, and Mr. Sam'l Peachey.

A comparison of the furniture imported by the wealthy settlers of Maryland and Virginia with the contemporary furniture used in England will only prove again that English life was transplanted as far as was possible to the shores of the glittering Chesapeake. In many respects the planter lived as does the English country gentleman to-day. His was a life of ease and pleasure and generous hospitality, but not of idleness. The interests of the land-owner and planter were enormous, and his duties as importer and merchant were not less significant. We have already seen that ships landed their wares at the foot of his lawn; but we have not mentioned that with the gift that the English possess of making attractive homes in any strange land, the settlers of the South spared neither thought nor pains to surround themselves with comforts and beauty. For example, one George Menifie came to Virginia in 1623, and in 1634 we find him living at *Littleton* on the James River, not far below Jamestown, with a large garden that "contained fruits of Holland and Roses of Provence; his orchard was planted with apple, pear and cherry trees; and he cultivated here the first peach trees introduced into Amer-

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ica. Around the house grew, in the fashion of the time, rosemary, thyme and marjoram."

What we have already said with regard to the homes and living of the Virginians and Marylanders is emphasized by the words of Mr. Thomas Nelson Page: "Virginia was settled with a strong English feeling ingrained in her, with English customs and habits of life, with English ideas, modified only to suit the conditions of life here. Among the chief factors which influenced Virginia life, and moulded it in its peculiar form, were this English feeling (which was almost strong enough to call a race feeling); the aristocratic tendency; the happy combination of soil, climate and agricultural product (tobacco), which made them an agricultural people, and enabled them to support a generous style of living as landed gentry; the Church with its strong organization; and the institution of slavery."

So far, we have dealt with Virginia and Maryland exclusively, but in the meantime the proprietary government of South Carolina had been established, and along the Ashley River much the same conditions prevailed. All the early explorers of the southern coast refer in enthusiastic terms to the magnificent forests of that region. They speak of the quality and variety of the splendid timber—oak, ash, cypress, walnut, bay, maple, poplar, cedar, hickory, birch, elm, laurel and holly.

The Earl of Shaftesbury, who was so active in planting the new colony, regarded timber as an important source of profit. In his instructions for Mr. Andrew Percevall, dated from Exeter House, May 23, 1674, we read: "You are to send me word what trees fit for masts and to what bigness and length you have any there, and at what distance

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from water carriage, and to send me samples of the timber of your mast trees, and of any dyeing drugs or any sort of timber of woods that is finely grained or scented that you think may be fit for cabinets and such other fine works."

In his *True Relation of a Voyage* (1663), William Hilton reports: "The lands are laden with oaks, walnut and bays, except facing on the sea, it is most pines tall and good."

The household goods carried by the first settlers were the same as had been the case in Virginia, as appears from "An account of the costs of the cloaths bought for the present expedition to Carolina, 1669." It includes:

	£ s. d.
100 beds, rugs and pillows at 8s 6d .	42–10–0
1 leather bed	1–10–0
30 hamocks at 22d	2–14–0

In 1671 Shaftesbury sent a small chest with three locks to Sir John Yeamans on the Ashley River, and many other instances of his care are to be found.

North Carolina differed from her sister State where so many Puritans, Huguenots and Quakers settled. Almost exclusively economic motives led various discontented men to leave Virginia and make new homes for themselves in the woods of North Carolina. They were political rather than religious refugees. After the suppression of Bacon's rebellion in 1676, that region became the "Common subterfuge and lurking-place" of those "Rogues, runaways and rebels" who objected to the severe rule of Sir William Berkeley in Virginia. For a long time that settlement was backward and neglected. The attention of the people at home was directed almost exclusively to the plantations on the Ashley River. Under such circumstances the houses

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and household goods were rough and primitive. For fifty years there were no towns. Bath was the first to be incorporated (1704), and in 1709 it had only "about twelve houses."

The Ashley River settlement soon rivaled Virginia and Maryland in wealth and prosperity, and the homes of the planters offered equal evidence of comfort and luxury. The inventory of Richard Phillips (1695) among other things mentions "Three standing bedsteads, flock bed bolster and cradle bed, four tables, two joint-stools, twelve Turkey-work chairs." The furniture came direct from England and the conditions of trade were very much the same as in Virginia.



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THE FURNITURE OF OUR FOREFATHERS



PART II

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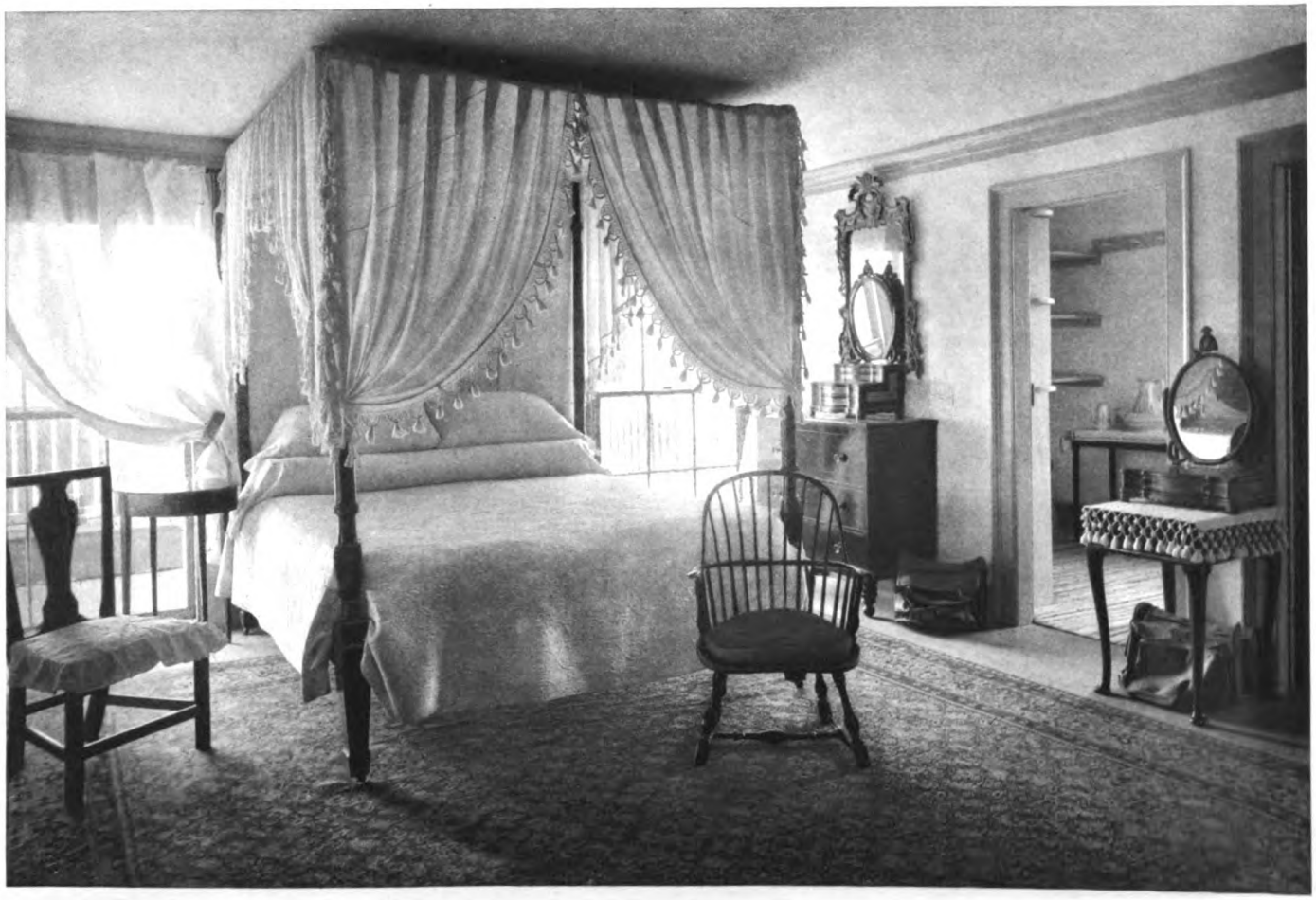
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THE FURNITURE OF OUR FORE-FATHERS

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THE FURNI
OF OUR
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By ESTHER SINGL

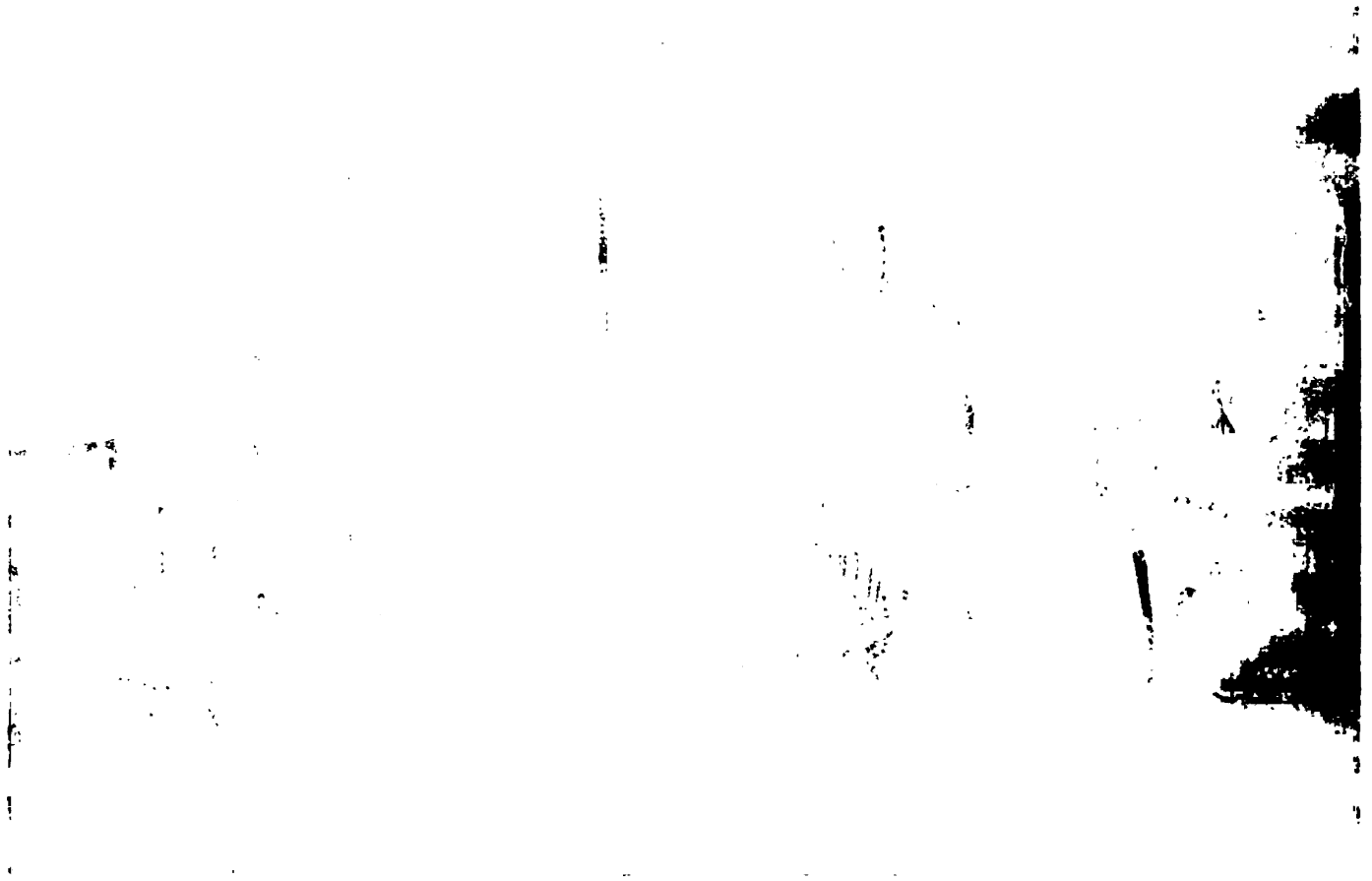
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WASHINGTON'S BED-ROOM AT MOUNT VERNON

Showing all the original furniture.

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

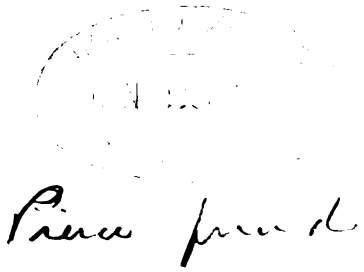
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WITH CRITICAL NOTES ON MANY OF THE PLATES BY RUSSELL STURGIS

ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS INITIALS, R. S.

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FRONTISPIECE . . . . . FACING iii

Washington's bed-room at Mount Vernon, with all the original furniture.

CHEST WITH BANDS OF STAMPED IRON WORK FACING 79

Chest with straps of iron for strength and for ornament. Such pieces were made in Spain and Portugal as early as the sixteenth century, and if this is of the eighteenth century it is a survival, the old pattern being kept in mind or reproduced in a provincial region or in a foreign country. The iron work is all in thin sheet metal (originally tinned) beaten up from below and chased on the surface and secured to the planks by clenched nails whose heads form a part of the design. The two large bolt-heads near the front edge of the top in the middle show where the striking-plate or holder of the lock is secured; the lock itself, being safely inside of the chest and only to be got at by cutting the wood away, has been thought not to need special fastenings. The handles, large and heavy and meant for the grasp of two hands upon each handle, are an important part of the decoration. The charm of the piece is, however, in the very spirited semi-oriental design of the iron straps. R. S.

PHILADELPHIA IN 1700. FROM A VERY OLD PAINTING IN THE PHILADELPHIA LIBRARY . . 81

WILLIAM PENN'S DESK, AND AN HISTORICAL CHAIR . . . . . FACING 82

Desk with hinged cover or flap to form writing table, with moulding to retain it in place, the two pieces evidently intended for one another; the brasses apparently original. This excellent specimen of simple and utilitarian design would seem to be of the earliest years of the eighteenth century, but for the overlapping front of the drawer; moreover a piece so devoid of ornament must needs be hard to date. Long established residents of Barnstable, Dedham and Quinsy, as well as the old families of Pennsylvania, had such pieces as this in common use as late as 1850; and the traditions of origin for such pieces are almost valueless. Such a piece as this with its brasses and all complete might have been made anywhere from 1750 to 1820—according to the opportunities possessed by the local joiner of seeing imported furniture.

Windsor armchair with revolving seat and attached reading-desk. The pattern is of about 1770 though the carved arms suggest a somewhat earlier date. It was used by Thomas Jefferson while writing the Declaration of Independence. See what is said of similar chairs in this division of the work.

The student should observe the difference between the writing-desk on the right arm of a chair, suggesting pencil notes made hastily, and the desk mounted on the left arm, which is nearly always made to swing in a pivot and may be drawn to any position in front of the person using it. R. S.

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TWO CHAIRS OF WILLIAM PENN'S 85

One has a cane back and seat with arms and turned rails and legs with fluted feet; the other is a good example of the chair common in the first years of the century under the Dutch influence, with slightly cabriole legs and hoof feet.

WILLIAM PENN'S SECRETARY . . FACING 86

From Pennsbury Mansion. Now in the Philadelphia Public Library. (The top moulding has been restored.)

TWO EARLY EIGHTEENTH CENTURY CHAIRS . . 87

Armchair (the left-hand one) the close of seventeenth or first quarter of the eighteenth century. High-backed chairs and armchairs which are distinguished by horizontal slats which form the back, seem to have been commonly described as "three-back" chairs, "five-back" chairs, etc., according to the number of these pieces. Armchair (the right-hand one) of about 1700, but remodelled at a subsequent time, probably to secure a lower seat than was thought practicable or reasonable at the original date. R. S.

SPINET OR CLAVICHORD . . . . FACING 90

Spinet or clavichord; the case supported upon two frames of two legs each, the straining pieces connected by a longitudinally fitted board adjusted into uprights. This admirable piece illustrates well the simple designing of a time when, partly from the influence of Puritanism and partly from the accepted doctrine that ornament should be architectural and formal, the older and more richly adorned designs had been abandoned. The turned legs would suggest a date as late as 1740, but an earlier epoch is suggested by the delicate chamfers of the horizontal straining-pieces, and especially by the stopped chamfering of their upper edges. R. S.

A TYPICAL CHARLESTON ROOM OF THE EIGHTEENTH CENTURY . . . . . FACING 92

In the house of Mrs. Andrew Simonds.

A TABLE 94

Table of make so simple that there are no characteristics which could determine the date except the brasses, which, if the original ones, as is stated and as is probable, would, by the character of the pierced escutcheons, fix the date at about 1760. R. S.

A CHAIR AND COMMUNION TABLE . . . 97

A chair and communion table belonging to the early part of the century. They are from Donegal, Lancaster Co., Pa., and date from 1722. Both pieces are common types in use in England and the colonies during the seventeenth and early eighteenth centuries, and were to be found in any ordinary house; there is nothing distinctively ecclesiastical about them. The silver communion cups are also plain and severe.

TWO EFFECTIVE EIGHTEENTH CENTURY CHAIRS . 99

Armchair with turned legs, straining-pieces and balusters, date undetermined, as such simple designs were constantly followed by workmen in the small towns; perhaps 1780. The bars turned into egg-shaped units set end to end are probably the feeble efforts of workmen who could not produce the spirals. They have an obvious connection with the beaded astragal of the architects, and this fact may have helped to establish the fashion. Chair, bandy-legged and with claw feet delicately carved in the taste of Chippendale's simpler work and probably from his workshop about 1750. R. S.

READING-DESK AND CHAIRS . . FACING 100

Belonging to Mr. Dickinson. Now in the Philadelphia Public Library.

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TWO EIGHTEENTH CENTURY CHAIRS . . . 101

Chair, about 1740 with rush seat. The simple designs of the time do not need carving, inlaying or delicate workmanship to make them attractive. If to-day a skilful workman would enlarge the seat and modify the curvature of the back until, by careful experiment he should reach the proper form of a dining-room chair, nothing but good workmanship and finish and the retention of the original curves would be necessary. Armchair with bandy-legs and claw feet, about 1780. The back was not originally upholstered. The upholstered seat has lost its original covering. R. S.

CHAIR AND CARD TABLE 108

The pieces belonged to Hon. Jasper Yeates, Associate Justice of the Supreme Court of Pennsylvania from 1791–1817. Both pieces are of walnut. The chair is Dutch in character, squat in appearance and with cabriole legs with claw and ball feet, and shell ornaments. The folding table has also cabriole legs with eagle claw and ball feet. The two pieces are now owned by Dr. John H. Brinton of Philadelphia, the great-grandson of Jasper Yeates.

LIBRARY CHAIR OF BENJAMIN FRANKLIN FACING 108

A chair which may be used as a step-ladder by turning up the seat. Formerly belonging to Benjamin Franklin, it is now used as chair for the president of the American Philosophical Society.

TABLE AND TWO CHAIRS . . . FACING 112

The chairs and table belonged originally to Mr. Philip Tabb of Toddsbury, the old Tabb homestead on North River, Gloucester Co., Va., and were given by Dr. John Prosser Tabb to his daughter, Mrs. Perrin.

LORD DUNMORE'S CHAIR 113

This chair of the early part of the eighteenth century is preserved in Baltimore, Md., in the house of the Colonial Dames. It belonged to the last Colonel Governor, Lord Dunmore.

SMALL BUREAU . . . . . FACING 116

Shaving-glass with drawers. Middle of the eighteenth century. Interesting because covered with ornament in lacquer, stated to be Chinese. Such pieces were imported from China and also from Japan through the Dutch settlement at Kagosima. Also in Holland during the seventeenth century and as late as 1750 the lacquer decoration of the Japanese was imitated in a way not deceptive but capable of considerable effect. The pieces lacquered in Japan were evidently made by Europeans and it is thought that many of them were sent out from Holland, complete except for the surface adornment and brought back when completed. R. S.

THREE-CORNERED TABLE AND TWO CHAIRS FACING 118

These three pieces belonged to Colonel John Mayo of Belleville, inherited through John de Hart, one of the members of the Continental Congress (1774–5–6), and attorney-general of New Jersey. The table is about 150 years old.

DESK, DRESSING-TABLE AND TWO CHAIRS . . 119

These four pieces are from Lafayette's Room, Mount Vernon.

DESK AND CHAIR . . . . . FACING 122

Desk or secretary with drawers; the step in development next after the old chest or drawers of which few examples remain. Such pieces were made of applewood or birch stained red when mahogany was considered too costly, but there exist solid mahogany and

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PAGE

also mahogany veneered pieces very similar in design and their style varies little during the greater part of the eighteenth century. In this instance the drop-handles probably and the casters certainly are modern. Corner chair or roundabout chair of about the middle of the eighteenth century. R. S.

FOUR INTERESTING CHAIRS 123

These chairs are in the River Room, Mount Vernon. The one to the extreme right belonged to Benjamin Franklin.

WINE-COOLER AND BUTLER'S TRAY . FACING 126

Wine-cooler and butler's tray belonging to Mr. Thomas Bolling, Richmond, Va., originally owned by his great-grandfather, Thomas Bolling of Cobbs. On the Bolling silver tray stands a Bolling cream jug. The copper urn is a Bolling piece, and the wine-cooler is a piece of Randolph silver with the coat-of-arms on one side and the crest on the other. The bottle has on its side: "Bolling Cobbs, 1772."

WINDSOR ARMCHAIR 129

Windsor armchair with fan-shaped back and supporting braces for the back. The pattern was introduced in America as early as 1770, but was followed for many years without serious change.

THREE MAHOGANY PIECES . . . FACING 130

Eighteenth century spoon-case, knife-box and tea caddy.

CHAIR 131

Windsor armchair of an early pattern; fan-shaped arrangement of the balusters. This piece is much more elaborate in the pattern of its turning than most Windsor chairs, and has also carved arms, which are very unusual. On these accounts it should be dated about 1750. R. S.

EFFECTIVE ARMCHAIR 135

Armchair with cane seat and back; about 1720 and a delicately finished piece of simple design. The student should notice the excellent turning of the spirals; those of the back are singularly bold, the hollow of the spiral very deep and it is possible that these are of a different date from the much less effective spirals of the uprights and straining-pieces in front.

EIGHTEENTH CENTURY CHAIR . . FACING 137

Chair probably about 1760 by Thomas Chippendale or some close imitation of his. The carving is very delicate. Indeed the marked peculiarity of this piece is the great simplicity of the main lines, as of the frame, and the extreme delicacy and richness of the carving, which is rather closely studied from natural plant-form. R. S.

BEDSTEAD WITH TESTER VALANCE . FACING 140

Bedstead in the general style of that shown in plate facing page 142, but with the carving much less elaborate. The curtains are not in place, but a tester valance, or lambrequin replaces them, probably to avoid the naked look of the unused wooden framework. R. S.

BEDSTEAD . . . . . FACING 142

Bedstead with richly carved high posts and bars for light curtains or mosquito nets. This is one of several pieces in this collection which are enriched by very elaborate carving of a kind which, originating near the end of the seventeenth century, continued to be used as late as 1830 by those furniture makers who aimed at solidity and richness of effect. Thus while Chippendale, Sheraton and Heppelwhite were following the more original styles identified with their names, other workmen seem to have gone back, continually, to such elaborate work as is shown by this plate, enjoying as their customers must have done, the effect of the carving in very dark and heavy wood. Compare plate facing page 140 with this. R. S.

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DRESSING-TABLE . . . . . FACING 144

This mahogany dressing-table is owned by Mrs. Andrew Simonds, Charleston, S. C.

MAHOGANY CHAIR AND DRESSING-CASE . . 145

Old mahogany chair and dressing-case (very small) imported by Randolph of "Curl's" in 1721. Owned by Mrs. J. Adair Pleasants, Richmond, Va. (Original brass handles.)

TWO EIGHTEENTH CENTURY CLOCKS . FACING 146

The tall clock as used in France and elsewhere on the continent was made the medium of the most elaborate decoration; but English and of course American clock cases were usually very simple in design as in the present cases.

Tall clocks, the cases of about the middle of the eighteenth century. Clocks in high cases were the natural successors of those brass clocks (made of metal without as well as within) which were in use in the seventeenth century. Those clocks were set high on the wall, supported on a shelf or bracket through holes in which the weights ran down perhaps nearly to the floor. They had short pendulums or were driven by springs in much the same fashion as a watch. The introduction of the long pendulum about the beginning of the seventeenth century was one cause of the introduction of the tall case, but the desire to shut all the works up from the dust must have helped in the movement. R. S.

TWO CHAIRS 148

Chair and armchair; very delicately carved in mahogany; date about 1760. The delicacy of the carving leads to the conclusion that these were the work of Thomas Chippendale and from his London workshop, the date about 1750. The designs are somewhat less intelligently made, the main lines less significant than in Chippendale's best work; but these are very valuable pieces, and for effectiveness of simple carving hard to equal. R. S.

EIGHTEENTH CENTURY BOOKCASE . . . 150

Bookcase; later years of eighteenth century. The piece is interesting because of the assertion in the design as well as in the make that it is a light piece for a dwelling-house. It is intended to be movable; and accordingly there are handles to carry the upper bookcase proper, and also the lower part with its drawers and cupboard. The smooth outside without projecting members, with the mouldings expressing a structure of thin uprights and horizontals; with the curved fronts of the lower part insisting still farther upon a delicate box-like structure with the reliance upon a beautiful wood for the effectiveness of the piece, this is a most admirably designed domestic bookcase. There is only the pattern made by the sash bars which is not in perfectly good taste. R. S.

SOME OLD NEW ORLEANS PIECES . . FACING 150

Ladies' working-table, liquor set and Russian Samovar. The ladies' working-table is exceedingly curious. Of the Louis XIV period, it is made of ebony, marquetery, bronze and nacre. The drawers have secret bottoms. The liquor set, which is very rare, is in an ebony case decorated with nacre and bronze marquetery. The bottles and glasses are crystal with inlaid gold. A present to Marigny by Governor Villere. The two chandeliers of solid silver, in the Louis XIV style, were presents from Tolendano to Marigny.

The ancient Russian bronze Samovar has a tube in the cover, through which a red-hot iron is placed to keep the beverage warm.



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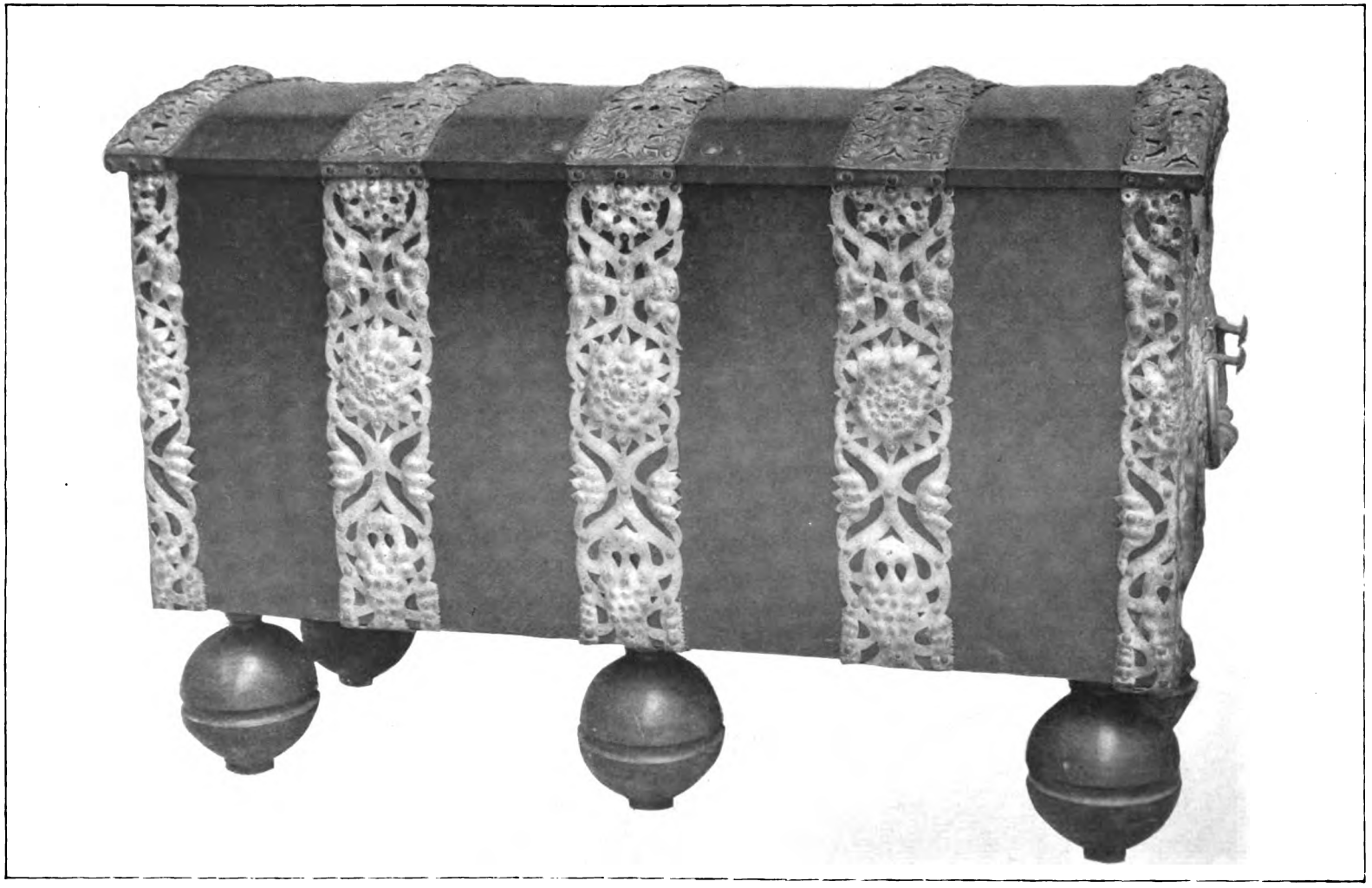
THE FURNITURE OF OUR FOREFATHERS

Part II

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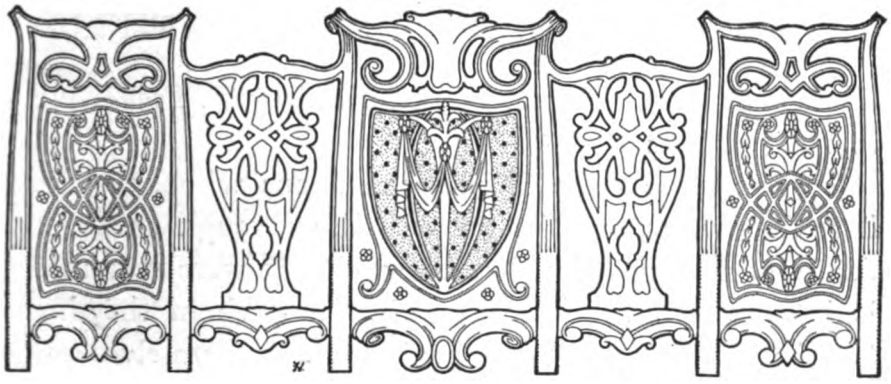
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CHEST WITH BANDS OF STAMPED IRON WORK

At the Memorial Hall, Philadelphia. This is believed to be a Swedish piece. The ornamentation is of the same style as that common in Spain and Portugal as early as the sixteenth century.

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THE FURNITURE OF OUR FOREFATHERS

Part II: Later Southern

OAK, WALNUT AND EARLY MAHOGANY

THE early days of the settlement of Philadelphia were uniformly prosperous. There were no Indian massacres, nor famines, nor domestic strife to hinder progress as in the infancy of Virginia. Respectable workingmen found a hearty welcome, and, when they could not pay their own way, they could work under indentures and at the end of their time start on their own account with good prospects.

Men of wealth accompanied and followed Penn to his haven of quietude in the woods of the west, and many of the small yeomen class of English who had a little money of their own, crossed the Atlantic to improve their condition and worship as they pleased without molestation.

The way was prepared in a measure for the new settlers by the Swedes who were already established in the region.

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The condition of the latter is described by T. Paskel, who in 1683 writes:

"There are some Swedes and Finns who have lived here forty years, and live an easy life through the abundance of commodities, but their clothes were very mean before the coming of the English, from whom they have bought good ones, and they begin to show themselves a little proud. They are an industrious people. They employ in their building little or no iron. They will build for you a house without any implement than an axe. With the same implement they will cut down a tree, and have it in pieces in less time than two other men would spend in sawing it, and with this implement and some wooden wedges they split and make boards of it, or anything else they please with much skill. The most of them speak English, Swedish, Finnish and Dutch . . . The woods are full of oaks, very high and straight. Many are about two feet in diameter and some even more, and a Swede will cut down for you a dozen of the largest in a day. We have here beautiful poplars, beeches, ash, linden, fir, gooseberry, sassafras, chestnut, hazelnut, mulberry and walnut trees, but few cedars and pines."

There is very little trace of distinctive Swedish furniture, as might be expected from the above contemporary account of Queen Christina's subjects. There is, however, a curious "Swedish" chest in the Memorial Hall, Philadelphia, here reproduced. The wood is quite plain and destitute of carving, and the only ornamentation consists of bands of tinned iron work, stamped and perforated in a conventional floral pattern—as was the custom in Spanish and Portuguese work. (See Mr. Sturgis's note on this picture.)

At Philadelphia the first arrivals lived in caves along

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the river banks until they could put up wooden houses. In his *Annals of Philadelphia*, Watson gives an instance of a woman named Elizabeth Hard who came to Philadelphia with Penn and joined her sister "in a cave on the bank of the river," and relates that one of her descendants showed him a napkin made from flax spun in that cave by Elizabeth Hard and woven by the Germans in Germantown, and "a *very pretty chair*, low and small, which had been a sitting chair in that cave."

Persecution and want in the Old World started an exodus of men and women to the wilderness regardless of creature comforts left behind, but some of the wealthier emigrants did not start from England until careful, quaintly specified preparations had been made for their reception by relatives and friends already in the colony.

A considerable amount of household goods was taken out by such settlers in Penn's Woods, and the houses rapidly improved in construction and convenience. Brick was used in building within two years.



PHILADELPHIA IN 1700
From a very old painting in the Philadelphia Public Library.

Thus Philadelphia became a flourishing town in an astonishingly short space of time. Six hundred houses, many of them substantial edifices built of home-made brick after English models, sprang up within three years, and

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within fifteen years of its settlement, the district contained many prosperous planters and merchants.

Penn took the greatest interest in preparing his home in the New World. His letters to James Harrison, his chief steward, or agent, from 1681 to 1687, are full of instructions regarding furniture.

In 1685 he writes that "a Dutchman, joiner and carpenter," is coming "that is to work one hundred and fifty days, and pay me £5 or £7 country money, for £7 sterling lent him. Let him wainscot and make tables and stands: but chiefly help on the outhouses, because we shall *bring much furniture*." A month later: "Get some wooden chairs of walnut with long backs, and two or three eating tables for twelve, eight and five persons, with falling leaves to them."

The tract of Pennsbury, in Bucks County, bought from an Indian chief and originally called *Sepessin*, contained, in 1684, about 3431 acres.

The substantial brick house, sixty feet front, forty feet deep and two stories and a half high, was embellished with materials imported from England and was built in 1682-3. Little wonder that the colonists referred to it as the palace! Several rooms opened into the large hall for meetings with the Council, entertainments, and pow-wows with the Indians. The kitchen, like the Southern kitchens, was in an outer building. The stable had room for twelve horses. The lawn, which was terraced to the river, and the grounds and gardens, were very beautiful. Indeed, most of the wealthy colonists aimed to duplicate in this New World the fine estates they had left in England. Trees, shrubs, hardy herbaceous plants, seeds, sun-dials and garden tools they imported constantly. Every traveller of the period (including Peter Kalm, the Swedish botanist) men-

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WILLIAM PENN'S DESK

The cover forms a writing-table, rests supporting it. Date anywhere from 1750 to 1820.



AN HISTORICAL CHAIR

This chair was used by Thomas Jefferson while writing the Declaration of Independence. (*Revolving seat.*)

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tions the beautiful gardens around the homes in and near Philadelphia. Penn had a coach, a calash, and a sedan-chair, but he preferred travelling to the city in his barge.

But let us see of what Penn's furniture consisted. The great hall contained one long table and two forms, six chairs, five mazarins (i. e., mazers, or bowls), two cisterns, and "sundries others," and many pewter dishes. The little hall was furnished with six leather chairs and five maps. In the "best parlour" were two tables, one couch, two great cane chairs and four small cane chairs, and a number of cushions, four of which were of satin and three of green plush. The other parlour was furnished with two tables, six chairs, one great leather chair, one clock, and "a pair of brasses." Going upstairs, we find that the "best chamber" contains a bed and bedding, "a suit of satin curtains," and "sundry tables, stands and cane chairs." The next chamber has in it a bed and bedding, six cane chairs and "a suit of camblet curtains." Next to this is another bedroom, with one wrought bed and bedding and six wooden chairs. The nursery contains "one pallet bed, two chairs of Master John, and sundries;" and in the next chamber we find a bed and bedding, "one suit of striped linen curtains, four rush-bottomed chairs, etc."

The garret holds "four bedsteads, two beds, three side-saddles—one of them my mother's—two pillions." In the closet and best chamber there are "bed and bedding, two silk blankets and white curtains, also two damask curtains for windows, six cane chairs, one hanging press." In the kitchen there is mention of "a grate iron, one pair of racks, three spits, and one pair of great dogs." There was much plate in the house. Penn lived here only one year, 1700–1. His secretary, now in the Philadelphia

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Public Library, is made of English oak. This was originally in the Pennsbury house.

The clock shown here is also in the Philadelphia Public Library. Its case is oak inlaid, and a piece of bull's-eye glass is inserted in front of the pendulum. The clock was an importation; the spiral columns at the sides of the dial were a favourite design for the long-case clocks.

"Towards the end of Charles II's reign," we learn from F. J. Britten's *Old Clocks and Watches* (London, 1899), "the brass chamber clock with a wooden hood developed into the long-case eight-day variety, now familiarly termed 'grandfather,' and veritable specimens of that period, though rare, are occasionally met with. In the earliest the escapement was governed by either the two-armed balance with weights, or by a 'bob' pendulum; the long, or 'royal' pendulum came into general use about 1680. Some of these primitive grandfathers were exceedingly narrow in the waist, only just sufficient width being allowed for the rise and fall of the weights. A curious addition to these cases is sometimes seen in the form of wings or projections on each side of the waist, to permit the swing of a 'royal' pendulum. Sheraton seems to have suggested a revival of these wings."

There is a clock in the Philadelphia Public Library which belonged to William Hudson, Mayor of Philadelphia in 1725–26. His father purchased it at a sale in London, where the auctioneer stated that the time-piece had once belonged to Oliver Cromwell.

The chair from Pennsbury, reproduced on page 85, has a cane back and seat, with turned supports and rails.

In Independence Hall are two other chairs of walnut that belonged to William Penn. One has a cane back and

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TWO CHAIRS OF WILLIAM PENN'S
In Independence Hall, Philadelphia.

seat with arms and turned rails, and legs with fluted feet; the other is a good example of the chair common in the first years of the century under the Dutch influence, with slightly cabriole legs and hoof feet.

A desk of Penn's is in the collection of the Historical Society of Pennsylvania. It is of walnut, solid and heavy. The only attempt at decoration is in the curves into which the front bar is cut, and the cabriole legs with hoofed feet. A long, deep drawer runs the whole length of the desk below the flap. It is fitted with brass handles and key plates.

One of our illustrations (page 87) shows examples of

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rush-bottomed and cane chairs that so constantly occur in the colonists' inventories at this period. The legs and arms are curved and turned. The one on the left has the inscription:

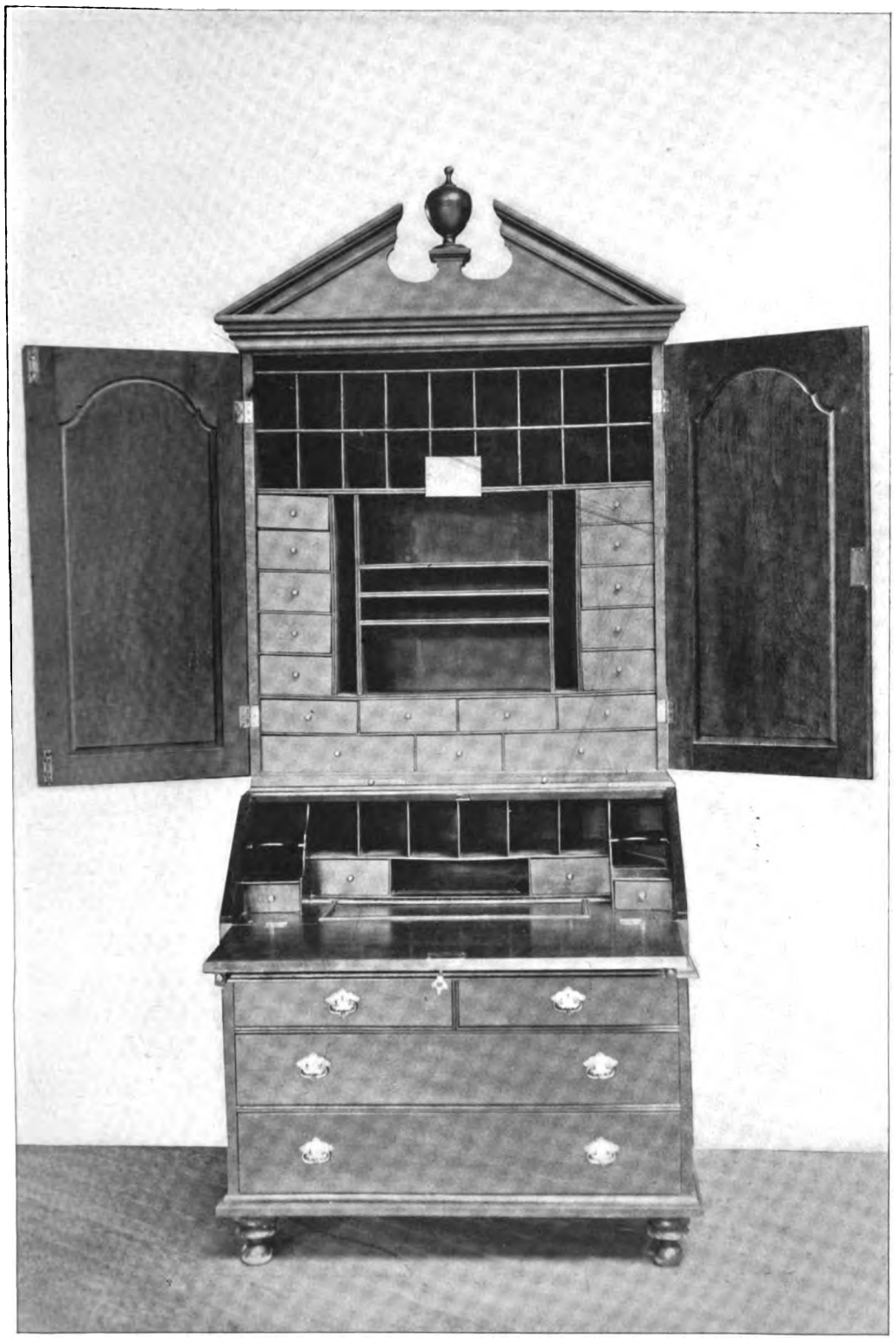
"*I know not where,*
I know not when,
But in this chair
Sat William Penn."

These two specimens are also in the Historical Society of Pennsylvania.

Even prior to 1700 the house of the well-to-do planter in Pennsylvania was by no means bare or lacking in comfort, but we miss the army of chairs and the china that were to be found in the colonies further south. There is an atmosphere of greater reserve and less liberal hospitality in the household goods of Penn's followers than we feel in Virginia, Maryland and Carolina. The furniture, however, is evidently the same, both in style and material, and most of it comes from England.

Estates of more than a thousand pounds in value were quite numerous in the early years of the eighteenth century. Among others, John Simcock (died in 1703) may be cited. His possessions were valued at more than £1500, but unfortunately the only object in household use mentioned is a silver tankard, £14. Of men in more moderate circumstances we have many examples. There is Abraham Hooper, a joiner (1707). His "shop goods" would undoubtedly include the rougher kinds of home-made tables and chairs. His dwelling and the lot it stood on were valued at £325; household goods and shop goods, £246; tools, £54; walnut, cedar, pine and oak, £22. He was worth nearly £700 in all. Then we have Wil-

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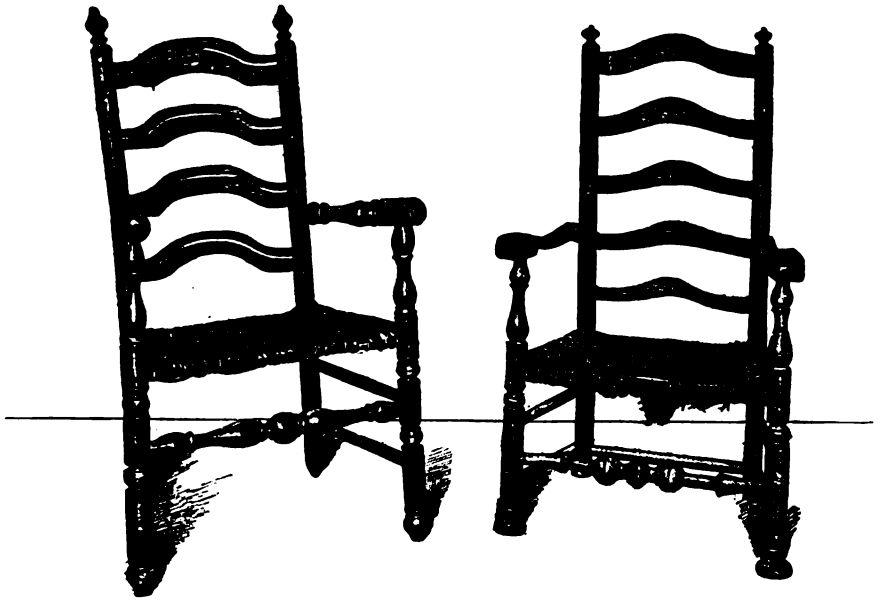
WILLIAM PENN'S SECRETARY

From Pennsbury Mansion; now in the Philadelphia Public Library. (The top moulding has been restored.)

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liam Lewis, in 1708, who was some £200 poorer. He was a Welshman, and it would seem that the appraiser of his goods was one of his own countrymen, or else a wag who carried his jesting even into the spelling of court records. We remember how Fluellen speaks of "the poys and the luggage," "the pragging knave, who prings me



TWO EARLY EIGHTEENTH CENTURY ARMCHAIRS
The chair to the left belonged to William Penn. The right-hand one has been remodelled.

pread," and "a prave pattle." Besides the usual linen, tools, implements and utensils, Mr. Lewis owned a long table and six chairs; four chests and five boxes; one black walnut and two oak bedsteads, two rugs, "curtains, iron rods and valience, 2 plankett at £2-10-0, 2 more at £1-15-0, 2 old plankett, 2 old poulsters and 1 small bag, £1-15-0;" a small looking-glass and two pairs of scales.

Many individuals who were by no means indigent

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lived with the plainest surroundings. For instance, John Moore died in 1719 worth £319. His dwelling and plantation of 100 acres were valued at £100. Besides the usual kitchen stuff, all the furniture he possessed consisted of two feather beds and bedding, a rough table, four chairs, a trunk, and a looking-glass.

John Jones was a gentleman of wealth, and his possessions show that his tastes were not so simple as those of many of his contemporaries, who were far richer. At his death in 1708, his personal estate amounted to £773-6-2. Mr. Jones is especially interesting on account of owning one of the earliest pieces of mahogany to be found here—a "broaken mahogany skreen," which is set down at two shillings. It was not therefore very highly esteemed, for that sum is the estimated value of two leather stools, or a glass tea-cup and coffee-cup, in the same inventory. The Windsor chair also appears here, three being worth ten shillings. It is thus evident that Mr. Jones liked to keep up with the latest fashions. His plate comprised two silver tankards, two caudle cups, one porringer, fifteen spoons and three large dram cups, all worth £42-1-8.

Evidence of good living is ample in the large amount of brass and copper pots and pans and kitchen stuff of all kinds Among the glass, china and earthenware, we notice seventeen earthen plates and two fruit dishes, a small punch bowl, five glasses, seven basons and saucers, two jugs, three sugar pots, a dish, a lignum-vitæ punch bowl, etc. A pair of tobacco-tongs and fourteen dozen pipes attest Mr. Jones's indulgence in the weed.

It is in the beds, however, and their coverings and curtains, that Mr. Jones's decorative taste is chiefly noticeable. He possessed seven or eight bedsteads, with cords, sacking-

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bottoms and rods, the value of which varied from ten shillings to two pounds. There was a large quantity of bed and table linen, besides "a chimney valence," sideboard cloths, and two little striped carpets. In addition to the beds, we find seven hammocks, the cheapest being worth three shillings, and the choicest, "with double fringe," £2-10-0. No pictures graced the walls, but twelve maps of Barbadoes occur.

Specimens of the Windsor chair, mentioned above, are very numerous. Carpenters' Hall, Philadelphia, possesses a number of them. A good example that came from Washington's Presidential Mansion, in Philadelphia, is now owned by the Philadelphia Library. (See page 131.)

Another interesting specimen of one variety of the Windsor chair was that used by Thomas Jefferson while writing the Declaration of Independence. The seat is double, allowing the top part to revolve. It is unusually low and has apparently been cut down to suit the convenience of its owner. It is now owned by the American Philosophical Society, in Philadelphia.

Francis Daniel Pastorius, born in Franconia, in 1651, joined the Pietists, and took a colony of German and Dutch Memnonites and Quakers to Pennsylvania, where he arrived in 1683. He had previously visited Penn, in England, and joined the Society of Friends. On his arrival he founded Germantown, and until his death was very influential in the community.

Pastorius devoted much energy to teaching, and his knowledge is apparent in the variety of books he possessed. He died in 1719, and the list of his possessions shows the simple style in which he lived, and is characteristic of the homes of his fellow mystics. One hundred primers mentioned were doubtless used in his teaching.

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Pastorius owned a very respectable parcel of land—873 acres—but the value of it was only £150. The furniture, exclusive of clothes, tools, household linen and kitchen utensils, consisted only of two cheap bedsteads with feather beds, a fine chest, three chairs, one table, one trunk, one desk and one knife and fork. He possessed bibles in quarto and octavo, a Greek testament, fourteen dictionaries, books in French (£1), English (£12), Latin (£12), High Dutch (£5), and Low Dutch (£6).

Another famous house, of a far different type, was that built by Baron Stiegel at Mannheim. It was perfectly square, each side being forty feet. The bricks were imported from England, and hauled from Philadelphia by the baron's teams. The large parlour was hung with tapestry, representing hunting scenes, the chimney-pieces were decorated with blue tiles, and the wainscoting and doors were extremely fine. There was a "chapel" also within the house, where the baron used to preach to the working-men of his large glass works (founded in 1768), at one time the only glass factory in America. This extraordinary character, who experienced the extremes of wealth and poverty and who emigrated to the New World from Germany in 1750 with a fortune of £40,000, used to drive from Philadelphia to Mannheim in a coach and four, preceded by postilions and a pack of hounds. He entertained lavishly and was particularly fond of music. It is said that he frequently bought instruments for any of his workmen who exhibited a talent for music, and hired teachers for them. A spinet that belonged to the Baron at Mannheim, now owned by the Pennsylvania Historical Society, is represented here. The accidentals are white and the naturals black, showing it to be a German instrument.

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SPINET OR CLAVICHORD

The turned legs suggest a date as late as 1740, but the delicate chamfers of the horizontal straining-pieces point to an earlier period.

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The height of elegance and fashion would naturally be looked for in the governor's mansion. Therefore an examination of the household goods of Governor Patrick Gordon, whose will and inventory are dated 1736, will show what was the highest degree of luxury and comfort at that time. Governor Gordon arrived in Philadelphia in 1726 and was governor of Pennsylvania for ten years; he died at the age of ninety-two. He was a trained soldier had acquired a reputation in Queen Anne's reign, and was exceedingly popular.

Besides about a dozen common chairs, the list includes eighteen rush-bottomed walnut, eight leather, four mohair, four cane, five Windsor, and three easy-chairs. One of the latter was covered with plush and the other two were luxurious and costly. There were also three stools, a mohair settee, and a cane couch. There were eighteen tables in the house, only two of which were of mahogany—a small round and a tea-table. The other kinds mentioned were oak, two large walnut, walnut one leaf, small walnut, tea-table and board, ditto and cover, Dutch tea-table, card and backgammon, square pine small ditto, table and green cloth, kitchen and other ordinary tables. The rooms also contained six dressing-tables, one being of pine; the other woods are not specified. One clock, two dressing-glasses, two looking-glasses, a fine black cabinet, a walnut desk, and a desk and a stool are also mentioned. Besides candle-sticks, the lighting apparatus consisted of three brass arms, two large and two smaller sconces (both very ornate and expensive), one pair of brass and one of glass branches, and two glass lanterns. The torches that once lighted the governor's guests to his door are also extinct, and their existence is slightingly

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recorded with the words "some bits of flambeaux being of no value." Nine sets of andirons, dogs, and fire-irons, with some fenders and iron chimney-backs, garnished the hearths. The principal room had an iron grate and hearth-ware, worth only a few shillings less than the combined value of a mahogany table, and half a dozen walnut chairs in the same room. It is questionable whether the carpets mentioned were floor coverings, because a "floor cloth" is a separate item. If the "large carpet," valued at £5-15-0, was a table-cloth, it must have been an unusually fine product of the loom, or the needle, for that sum was more than the cost of eight leather chairs. In one room, at least, there were expensive damask curtains over the doors as well as the windows. The prices of the calico window curtains varied surprisingly, one set being appraised at twelve shillings, and another at £3-15-0. Then there were three pairs of window curtains (£1-6-0), red curtains and silk curtains besides the window curtains in the bedrooms that matched the bed hangings. A valuable gilt leather screen and a humbler one of canvas also served as a protection against draughts. The walls were adorned with some fifty pictures of various kinds, twenty-one of which were prints, including one of King George I., another of Queen Anne's tomb, and twelve of Hudibras. Loyal sentiment further appears in duplicates (in oil) of George I. and Anne. The nationality of the owner accounts for the presence of a painting of Mary Queen of Scots (£21), and another picture of Queen Mary, of equal value, which was doubtless the luckless Stuart, and not the wife of the Prince of Orange. Governor Gordon's taste in art, however, ran to the Dutch school. He owned two Dutch pictures, five "landskips," two sea-pieces, a flower-

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A TYPICAL CHARLESTON ROOM OF THE EARLY EIGHTEENTH CENTURY

(*In the house of Mrs. Andrew Simonds.*)

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piece and "an old woman frying pancakes"; besides these there were two small gilt-frame pictures, four small pictures, and some family pictures. His own portrait, in oils, also adorned the walls. The paintings were valued at £103.

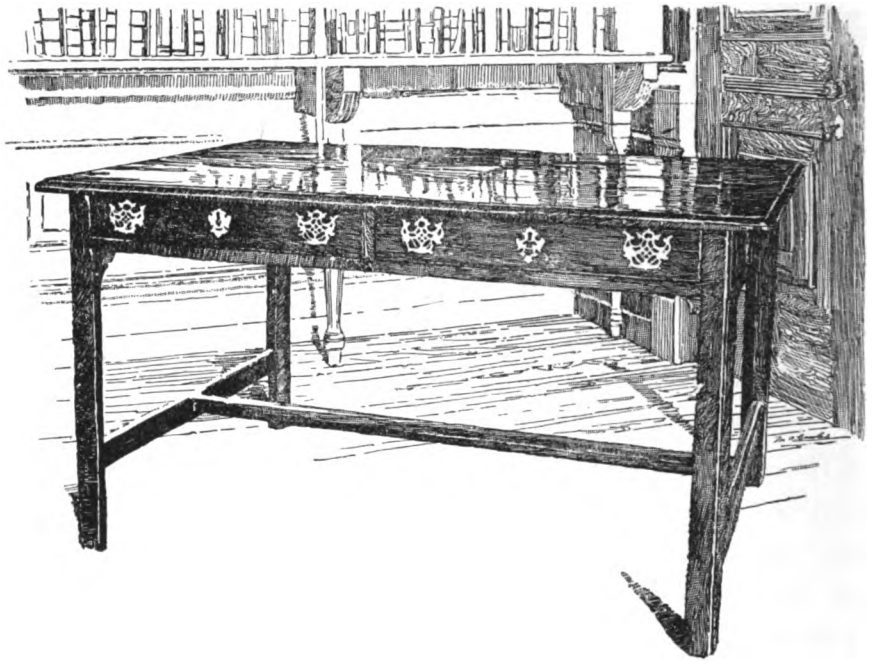
The governor's few books were valued at only £10; his wearing apparel at £142-2-6. He had an exceptionally well stocked wine cellar. The silver plate weighed 1053 oz., 15 dwt., which at 117 pence per ounce, amounted to nearly £514. Thirty-two china dishes, one china bason and 128 plates, worth £193-9-0, other china to the value of £20, much glass, including twenty decanters and cruets, and a lot of earthenware and cutlery, constituted the table service. The kitchen stuff and cooking vessels and utensils were plentiful. Table and bed linen amounted to £81-4-1.

The beds are deserving of special notice on account of the variety in their furnishings. The wood of which they were made is not stated, but the weight of some of the feather beds, bolsters and pillows is, and therefore we learn that feather bedding varied in price from two shillings and three pence to three shillings per pound. The weights given are 36, 37, 45, 48, 50, 51, 60, and 72 pounds respectively. The furnishings included: bedstead with calico curtains, £6-5-0; bedstead, £2-3-0; mohair bed and silk curtains, £13-5-0; fustian wrought bed, £9-10-0; bedstead and curtains, £3-19-0; bedstead, £1-7-6; bedstead and seersucker curtains £4; and bedstead and green curtains, £2-16-0. Four bedsteads seem to have had no curtains at all. Two mattresses are appraised at £2-10-0. Three blankets and one quilt were the allowance for most of the beds. The total value of the governor's goods and chattels was nearly £2000.

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James Logan, an exceedingly wealthy and cultured man, built *Stenton*, on the Germantown Road, in 1727–8.

Half of the front of the house to the second story was taken up by one large, finely-lighted room, the library of the book-loving masters of the place. This remarkably



A TABLE

The date of this is uncertain. The pierced escutcheons, if original, fix it at about 1760, however.

interesting collection of books was bequeathed to the city of Philadelphia by Mr. Logan, who also contributed the Springettsbury property (a bequest from the Penn estate), as an endowment.

The accompanying illustration shows a walnut table from *Stenton* which is one of those specified in the inventory. It is a good example of the period. It has two

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drawers with brass handles and key-plates. This table is now owned by the Philadelphia Public Library.

That Mr. Logan was a man of taste as well as wealth is evident from the harmony of colouring aimed at in his yellow bed-room with its maple furnishings. His ample hall served its old purpose as a reception room, though in the new houses that were being built there was a growing tendency to suppress the hall as a separate apartment for living and receptions; it was becoming merely the entry, out of which other rooms opened. Little by little beds, couches and settees were banished from halls to other apartments. Most noticeable of all, however, is the fact that among all Mr. Logan's possessions not a single piece of mahogany is mentioned. Except for the lack of carpets and pictures, the furniture and its disposition seem almost entirely modern.

The home of a wealthy Pennsylvanian of the middle of the eighteenth century presents a marked contrast with that of a plantation in Virginia and the Carolinas. Servants slept at the top of the house.

The illustration given here shows two varieties of chairs common during this period. The chair on the left is exceedingly plain. The reading-desk is of walnut. It can be adjusted at any height to suit the comfort of the reader by turning on the screw support. A lid opens into the interior in which papers were kept. The central pillar terminates in a burning torch and the legs end in the favourite ball and claw feet. This desk belonged to Hon. John Dickinson, the publicist, and these specimens are preserved in the Philadelphia Public Library.

Besides household furniture, the old records occasionally afford a glimpse of the furniture used in churches, colleges

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and court-houses. This was sometimes imported, but frequently made by local joiners. At the vestry meeting of St. Paul's parish, Kent County, Md., April 6, 1702, it was resolved "that Mr. Elias King do provide Linnen for the Communion: one table cloth and two napkins,"—that the clerk write a note to Colonel Hynson to request him to order his "Joyner to make a Communion Table four feet square, with a drawer underneath to put the Church Books in, and to make it of black walnut." Again on June 1, 1703, "Eliner Smith this day was pleased to present the Church with a pulpit cloth and a cushion. Mr. Giles Bond also is requested to provide a chest to put the Pulpit cloth, Cushion and Church Books in, and Colonel Hans Hanson is empowered to agree with Jacob Young to alter the Pulpit door and Staircase Rails and fit it for to hang the pulpit cloth."

The illustration shows a chair and communion table and service belonging to the early part of the century. They are from Donegal, Lancaster County, Pa., and date from 1722. The table and chair are both common types in use in England and the colonies during the seventeenth and early eighteenth centuries, and were to be found in any ordinary house: there is nothing distinctively ecclesiastical about them. They could easily be made by a native joiner. The silver communion cups are also plain and severe.

From the inventories of the period we may gain a good idea of the appearance the early Philadelphia homes presented. Carpets were not in common use until the middle of the eighteenth century. We are told that the floors were sanded and that the sand-man went his rounds regularly and that the housewives or servants sprinkled the sand on the floor through a sieve or arranged it in patterns with

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deft turns of the broom. The walls were whitewashed until about 1745, when we find one Charles Hargrave advertising wall-paper, and a little later Peter Fleeson manufacturing paper-hangings and *papier-mâché* mouldings at the corner of Fourth and Chestnut streets.

Franklin invented the open stove known by his name,



A CHAIR AND COMMUNION TABLE

There is nothing ecclesiastically distinctive about these pieces. The silver communion cups are also plain and severe.

in 1742, which was greatly preferred to the German stove made by Christopher Sauer in Germantown.

The following letter from Franklin shows that he was anxious for Mrs. Franklin to have some of the latest London styles. This letter is dated London, 19 February, 1758, and says:

> I send you by Captain Budden . . . six coarse diaper breakfast cloths; they are to spread on the tea table, for nobody breakfasts here on the naked

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table, but on the cloth they set a large tea board with the cups. . . .

In the great case, besides the little box, is contained some carpeting for the best room floor. There is enough for one large or two small ones; it is to be sewed together, the edges being first felled down, and care taken to make the figures meet exactly; there is bordering for the same. This was my fancy. Also two large fine Flanders bedticks, and two pair of large superfine blankets, two fine damask tablecloths and napkins, and forty-three ells of Ghentish sheeting from Holland. These you ordered. There are also fifty-six yards of cotton, printed curiously from copper plates, a new invention, to make bed and window curtains; and seven yards of chair bottoms, printed in the same way, very neat. This was my fancy; but Mrs. Stevenson tells me I did wrong not to buy both of the same colour. . . . There are also snuffers, a snuffstand, and extinguisher, of steel, which I send for the beauty of workmanship. The extinguisher is for spermaceti candles only, and is of a new contrivance, to preserve the snuff upon the candle. . . .

I forgot to mention another of my fancyings, viz., a pair of silk blankets, very fine. They are of a new kind, were just taken in a French prize, and such were never seen in England before. They are called blankets, but I think they will be very neat to cover a summer bed, instead of a quilt or counterpane. . . .

I hope Sally applies herself closely to her French and music, and that I shall find she has made great proficiency. The harpsichord I was about, and which was to have cost me forty guineas, Mr Stanley advises me not to buy; and we are looking out for another, one that has been some time in use,

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and is a tried good one, there being not so much dependence on a new one, though made by the best hands.

On this page are shown two chairs owned by the Historical Society of Pennsylvania. The one to the right is of the early Chippendale school, with gracefully pierced



TWO EFFECTIVE EIGHTEENTH CENTURY CHAIRS

To the left is an armchair with turned legs, straining-pieces and balusters. The chair to the right is bandy-legged, with claw feet. The delicacy of the carving suggests Chippendale's simpler work.

and carved jar-shaped splat and cabriole legs with eagle claw and ball foot and carved shell in the middle of the front rail. The other chair, with legs and rails of turned bead-work, belonged to Thomas Lawrence, who was several times mayor and councillor, from 1728 onward.

The examples already given show that though many of

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the prosperous class during the first half of the century clung to a certain severity in their homes, yet "Quaker simplicity" was by no means universal, and elegance and fashion had many devotees. Skilful upholsterers and carvers and gilders found plenty to do in Pennsylvania as in the South. Two or three advertisements from the *American Weekly Messenger* will show that it was considered worth while informing the public where the latest fashions in furniture were obtainable.

March 20, 1729.

Peter Baynton, Front Street, has very good red leather chairs, the newest fashion, and sundry other European goods for sale.

June 8, 1732.

Jno. Adams, Upholsterer, lately arrived from London, living in Front Street . . . makes and sells all sorts of upholstered goods, viz., beds and bedding, easy chairs, settees, squabs and couches, window-seat cushions, Russia leather chairs . . . at reasonable prices.

Oct. 31, 1734.

Next door to Caleb Ransteed's in Market Street, Philadelphia, all sorts of Opholsterers' work is performed, viz., beds after the most fashionable and plain way to take off the woodwork, settee beds, and easie chair beds, commodious for lower rooms (models of which may be seen), field beds, pallet beds, curtains for coaches, easie chairs, cushions, etc. reasonable and with expedition by William Atlee.

N. B. Any person willing to have a bed stand in an alcove, which is both warm and handsom, may have the same hung and finished in the most elegant manner customary in the best houses in England.

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READING-DESK AND CHAIRS

Belonging to Mr. Dickinson. Now in the Philadelphia Public Library.

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TWO EIGHTEENTH CENTURY CHAIRS

The chair to the left has a rush seat and is dated about 1740. The armchair on the right has bandy legs and claw feet. About 1780.

Peter Petridge, screen-maker, in 1751 was doing business at the sign of the "Half Moon," opposite Jersey Market. Thomas Lawrence, upholsterer, was on Second street opposite Church Alley with the sign of "The Tent," and Samuel Williams, a joiner on Walnut street, summed up the whole of life in his sign "Cradle and Coffin." In 1756 the sign of the "Royal Bed" hung out at the corner of Second and Chestnut street, where Edward Weyman was settled; the "Crown and Cushion" could be seen swinging on Front and Chestnut street, where James White and Thomas Lawrence, upholsterers, conducted business; and John Elliott took his orders at the "Bell and Looking-Glass" on Chestnut street. The "Crown and Cushion" was next door to the London Coffee House in 1762, and Blanche

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White, possibly the widow of James White, managed the business. Ben Randolph, "carving, cabinet ware and wooden buttons," swings the "Golden Eagle" in 1765; and George Ritchie, upholsterer, is established at Front street, below Arch, at the "Crown and Tassel." In 1768 Thomas Affleck is a cabinet-maker on Second street, and Robert Moon is a "chair and cabinet-maker" on Front street.

The plate on page 101 shows two chairs of 1700, one with plain splat, high back, rush bottom and turned rails and front legs with fluted feet. The other shows the Dutch cabriole leg and bird's claw and ball foot with plain arms. The splat has been padded and covered, and therefore its ornamentation can only be surmised. These specimens are owned by the Historical Society of Pennsylvania.

Among the clockmakers of Philadelphia were Augustine Neisser, a native of Moravia, who emigrated to Georgia in 1736 and removed to Germantown in 1739. All of his clocks bear his name, but no date on the dial. Edward Duffield, born in Philadelphia County in 1720, made much apparatus for Franklin. He was a clock- and watchmaker from 1741 to 1747 in Philadelphia, and removed to Lower Dublin, Philadelphia County. David Rittenhouse, a famous clockmaker, laboured from 1751 till 1777 at Norriton and Philadelphia. Ephraim Clark made timepieces at the southwest corner of Front and Market streets and was succeeded by his son, Benjamin, in 1792.

The Rittenhouse astronomical clock constructed for Joseph Potts, who paid $640 for it, was bought by Thomas Prior in 1776. General Howe wanted to purchase it and the ambassador of Spain also tried to buy it for the King of Spain. It became the property of G. W. Childs and is now in the Memorial Hall, Philadelphia.

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It has been shown that mahogany was known in Philadelphia before 1708, but its spread was very slow. Chests of drawers and tables occasionally occur during the next ten years, but chairs are exceedingly scarce till the middle of the century. Even by the native makers, however, mahogany must have been used in cabinetwork before 1722, for in that year when Jonathan Dickinson, merchant, died he had mahogany furniture in his house and in his store, where he also had on sale a lot of mahogany planks.

So many examples of richly hung beds have been given that it is scarcely necessary to dwell further on their importance. The immigrants all seem to have wanted a feather bed, and sometimes the demand seems to have exhausted the supply. In 1725, a new arrival, Robert Parke, writing to Mary Valentine in Ireland about coming out, says: "Feather beds are not to be had here and not to be had for money." At the close of our period, on the eve of the Revolution, Alexander Mackraby visited Philadelphia. Writing to his uncle, Sir Philip Francis (the reputed *Junius*), on January 20, 1768, he says: "I could hardly find myself out this morning in a most elegant crimson silk damask bed." This was on a visit to Dr. Franklin's son.

Much attention was paid in many cases to the decorative effect of the furniture and hangings; the bedrooms especially were often limited to one prevailing hue. The Red, Yellow, or Blue Room is constantly met with, and numerous instances occur in which the bed and window curtains matched. Harmony in colour and arrangement was frequently sought in homes of moderate means as well as in splendid mansions. Views on this subject are expressed by a certain Miss Sarah Eve, who kept a journal in 1773.

"Feb. 10th. We stept into Mrs. Parish's for a moment

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and then went to Mrs. Stretch's. We were much pleased with our visit and her new house: the neatness and proportions of the furniture corresponding so well with the size of the house, that here one may see elegance in miniature. I don't mean the elegance of a palace, but of simplicity, which is preferable—the one pleases the eye but flatters the vanity, the other pleases the judgment and cherishes nature. As I walked through this home I could not help saying this surely might be taken for the habitation of Happiness."

It is also interesting to note that a century and a quarter ago William Penn already belonged to ancient history in the eyes of Miss Eve, for on May 6th she writes:

"Mrs. Bunton that lives here showed us some furniture which might really be termed relicks of antiquity, which belonged to William Penn; they purchased the clock which it was said struck one just before William Penn died; what makes this remarkable is that it had not struck for some years before."

During the years that have elapsed between the letter quoted from Franklin to his wife and the following correspondence, one may note the steady advance of luxury in his home. Mrs. Franklin, writing to her husband (again in London), in 1765, thus describes the home:

> In the room down stairs is the sideboard, which is very handsome and plain, with two tables made to suit it, and a dozen of chairs also. The chairs are plain horsehair, and look as well as Paduasoy, and are admired by all. The little south room I have papered, as the walls were much soiled. In this room is a carpet I bought cheap for its goodness, and nearly new. The large carpet is in the blue room.

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In the parlour is a Scotch carpet, which has had much fault found with it. Your time-piece stands in one corner, which is, I am told, all wrong—but I say, we shall have all these as they should be, when you come home. If you could meet with a Turkey carpet, I should like it; but if not, I should be very easy, for as to these things, I have become quite indifferent at this time. In the north room where we sit, we have a small Scotch carpet—the small bookcase—brother John's picture, and one of the King and Queen. In the room for our friends, we have the Earl of Bute hung up and a glass. May I desire you to remember the drinking glasses and a large table cloth or two; also a pair of silver cannisters. The closet doors in your room have been framed for glasses, unknown to me; I shall send you an account of the panes required. I shall also send the measures of the fireplaces, and the pier of glass. The chimneys do well, and I have baked in the oven, and found it is good. The room we call yours has in it a desk—the harmonica made like a desk—a large chest with all the writings—the boxes of glasses for music, and for the electricity, and all your clothes. The pictures are not put up, as I do not like to drive nails lest they should not be right. The Blue room has the harmonica and the harpsichord, the gilt sconce, a card table, a set of tea china, the worked chairs and screen—a very handsome stand for the tea kettle to stand on, and the ornamental china. The paper of this room has lost much of its bloom by pasting up. The curtains are not yet made. The south room is my sleeping room with my Susannah,—where we have a bed without curtains,—a chest of drawers, a table, a glass, and old black walnut chairs and some of our family pictures. Sally has the south room up two

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> pair of stairs, having therein a bed, bureau, table, glass, and the picture—a trunk and books—but these you can't have any notion of.

Writing to his wife from London, June 22, 1767, he says:

> I suppose the room is too blue, the wood being of the same colour with the paper, and so looks too dark. I would have you finish it as soon as you can, thus: paint the wainscot a dead white; paper the walls blue, and tack the gilt border round just above the surbase and under the cornice. If the paper is not equally coloured when pasted on, let it be brushed over again with the same colour, and let the *papier mâché* musical figures be tacked to the middle of the ceiling. When this is done, I think it will look very well.

An unusually interesting chair is one that belonged to Benjamin Franklin, and is now used by the President of the American Philosophical Society, Philadelphia. It was invented by Franklin, and as shown in the illustration, the seat turns up and forms a small flight of steps. Franklin used it in his library to reach his books on the top shelves. The seat, back and arms are covered with brown leather fastened with brass studs; the wood is walnut.

Franklin's clock, represented in plate facing page 70, is of a very early type. It will be noticed that it differs very slightly from the one owned by William Hudson. The brasses around the dial are very delicate.

We are now on the threshold of the Revolution, whose fires were to be fatal to so much of the old furniture. One of the first noticeable effects of the outbreak was the discrediting and banishment of the tea equipage. Judge Shippen writing to his father, April 20, 1775, tells him:

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> Peggy has searched every shop in town for a blue and white china coffee pot, but no such thing is to be had, nor indeed any other sort than can be called handsome. Since the disuse of tea great numbers of people have been endeavouring to supply themselves with coffee pots. My brother, having no silver one, has taken pains to get a china one, but without success.

The importations having ceased, the native furniture-makers naturally hastened to reap their harvest. War prices prevailed and the usual excuses of course were offered. To his brother-in-law, Jasper Yeates, the judge writes, January 19, 1776:

> I enclose you the bill for your settee and chair which Mr. Fleeson thought it necessary to accompany with an apology on account of its being much higher than he gave Mrs. Shippen reason to expect it would be; he says every material which he has occasion to buy is raised in its price from its scarcity and the prevailing exorbitance of the storekeepers.

The chair and card-table, shown in the accompanying illustration, belonged to the Hon. Jasper Yeates, mentioned above, who was Associate Justice of the Supreme Court of Pennsylvania from 1791 till his death in 1817. He died in Lancaster, where he settled about 1774. Both pieces are of walnut. The chair is Dutch in character, squat in appearance and with cabriole legs with claw and ball feet, and shell ornaments. The splat is perforated at the base and pierced by two tiers of four slits separated by a curved mullion, repeating the Gothic window effect. The arms terminate in scrolls tightly rolled outward with bulging front supports. The front legs are plain cabriole with eagle claw and ball feet; the back legs are square all the

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way down. The centre of the top of the back and of the front rail are ornamented with a carved shell.

The folding card-table has also cabriole legs with claw and ball feet. It has a drawer with brass handle and



CHAIR AND CARD-TABLE

Formerly owned by the Hon. Jasper Yeates, Lancaster, Pa. Now in the possession of Dr. John H. Brinton, Philadelphia.

a pool for counters at each side in the centre and a flat depression at each corner for candlesticks. These two pieces of furniture are now owned by Dr. John H. Brinton, of Philadelphia, the great-grandson of Jasper Yeates.

Here, then, we pause, reserving the history of Philadelphia furniture in the Revolutionary days for a future chapter.

SOUTH CAROLINA, VIRGINIA AND MARYLAND TO 1776

THE condition of the houses of South Carolina, early in the eighteenth century, is described in somewhat unflattering terms by Hewit, who wrote half a century later. The weak proprietary government was held responsible for

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LIBRARY CHAIR OF BENJAMIN FRANKLIN

Chair belonging to Benjamin Franklin, now used as chair for President of American Philosophical Society.

Same chair with seat turned up so as to form a step-ladder.

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all the evils, and prosperity is said to have dawned only on the transfer of the colony to the Crown. Sir Alexander Cumming was sent out as governor in 1730, and concluded a treaty of alliance with the Cherokees. The colony now being secure, the English merchants established houses in Charleston and imported slaves. Simultaneously their homes began to reflect in articles of comfort, luxury and pleasure the changed economic conditions. British manufactures for the plantations were introduced, land rose in value, and the planters were so successful that in a few years the produce of the colony was doubled.

It is admitted that Nature smiled and the planters got rich easily: the records prove also that they demanded and obtained a very considerable degree of luxury. In 1731 Charleston contained between 500 and 600 houses, "most of which are very costly." In that year, also, "a skilful carpenter is not ashamed to demand thirty shillings a day besides his diet; the common wages of a workman is twenty shillings a day provided he speaks English." The fact is, the wealth of the Southern planters increased so rapidly that many of their houses showed a degree of luxury unsurpassed by the London merchants. Personal estates of from £500 to £5,000 are found by the hundred, and in many cases the personal property runs into many thousands. The Landgrave Joseph Morton is a good type of the Carolina planter of the early eighteenth century. The inventory of his estate, March 7, 1723, is as follows:

TOOBOODOE PLANTATION.

		£ s. d.
Furniture in	the best chamber . .	195–0–0
Do	dining room .	126–0–0
Do	little chamber within the dining room . .	22–0–0

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	£ s. d.
Do long chamber . .	85–0–0
Do little parlour . .	66–0–0
Do hall . . .	52–0–0
Do parlour . . .	135–0–0
Do chamber within the parlour . . .	45–0–0
The library	150–0–0
Linen	217–0–0
Pewter	50–0–0
Arms	70–0–0
Plate	600–0–0
Gold Watch and silver do . .	150–0–0
Cash and bonds	5000–0–0
Cattle &c	1400–0–0
Tools &c	150–0–0
Fifty negroes	7250–0–0
	£15763–0–0
Bear Bluff Plantation . . .	4459–0–0

Mr. Morton was by no means an exception. Among many other rich men were: Thomas Grimball, £6,700; Richard Beresford, £15,000, 1722; Thomas Dayton, £23,000, and John Laroche, £12,400, 1724; Daniel Gale, £5,600, 1725; Captain Robert Cox, £8,100, 1727; Captain Henry Nicholas, £20,000, and George Smith, £35,000, 1730; John Raven, £31,800, 1734; Andrew Allen, £26,000, 1735, the Hon. A. Middleton, £25,000, 1738; Edward Hext, £33,000, 1742; Hon. John Colleton, £39,000, 1751; and Peter Porcher, £22,800, 1754.

Two or three lists of the possessions of people of various grades of prosperity will show that comfort and even elegance were by no means elemental in these early years. Nathaniel Wilkinson in 1711 left a personality amounting to £1,557-2-6. Among his household goods we find

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	£ s. d.
1 silver tankard 28 oz at 7/6 . .	10–10–0
6 silver spoons	3–15–0
12 cane chairs and couch . . .	8–0–0
1 large cedar table	2–10–0
2 small ditto	1–0–0
1 chest of drawers, dressing table and glass	7–0–0
1 bed, etc.	8–0–0
1 pr iron dogs	1–0–0
1 set of brasses for the chimney .	1–10–0

The above furniture, if scanty, is at least genteel. Other inventories of this period by no means reflect the hardships of the pioneer.

Daniel Gale was a wealthier planter, his personality being valued at £5,611-15-0 in 1725. His house contained eight rooms in addition to the kitchen, extension and other offices. On the ground floor were two living-rooms and a bedroom. The latter contained a bed and its furnishings, including three counterpanes valued at £60; a chest of drawers (£15); a looking-glass (£15); six black chairs (£1-10-0); an easy-chair (£1-10-0); a table (five shillings); fire-irons, etc. (£5); glass- and earthenware (£1); and a Bible and other books (£5). The room which was probably the dining-room had twelve cane chairs and a couch valued at £20; a corner cupboard (£2); a tea-table and china tea-set (£3); fire-irons, etc. (£4); and a small chimney-piece picture (£2). In another downstairs room stood a table and six black chairs valued at £3-10-0; and in the fourth a cedar table and six chairs worth £7-10-0. In one of the upper rooms we find a bed worth £100; two looking-glasses, one valued at £8 and the larger one at £35; a table, eight chairs, two arm-chairs and a couch worth £40; a buffet and chinaware (£50);

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fire-irons and -dogs (£4); brass and irons (£2); and a double sliding candlestick (£5). Another upstairs room contains a bed and its furniture worth £60; a chest of drawers (£20); eighteen pairs of sheets (£120); a table and six chairs (£12); a small looking-glass (£2); a hand tea-table, bowls and cups (£5); and fire-irons (£2). In the third room we find a bed worth £100; a table and six cane chairs valued at £12; and a looking-glass (£5). The fourth room has a bedstead with its furniture worth £40; twelve leather chairs and a table valûed at £15; two pictures (£5); and a hammock and pavilion (£5). A fifth upstairs room, probably a garret, contained a bedstead and three pavilions (£32); a cedar table (£5); and other household goods.

The rooms did not often have any special character before 1720, though the bed was gradually disappearing from the hall. The dining-room and the sitting-room were much alike in the arrangement of their furniture, and the sleeping-rooms much resembled them, with the addition of a bed. As the owner was usually a merchant as well as a planter, one of the lower rooms was used as his office.

The greater part of this furniture was brought to Charleston direct from England. Charleston had "no trade with any part of Europe except Great Britain, unless our sending rice to Lisbon may be called so," says Governor Glen in 1748.

A handsome chair of the early part of the century is shown on page 113. The top rail is carved with a graceful design of the bell-flower in low relief. The splat is open. The legs are square. This chair belonged to Lord Dunmore, the last colonial governor of Virginia. It is preserved in the house of the Colonial Dames, Baltimore, Md., and belongs to Miss Elizabeth Cary Nicholas, having been

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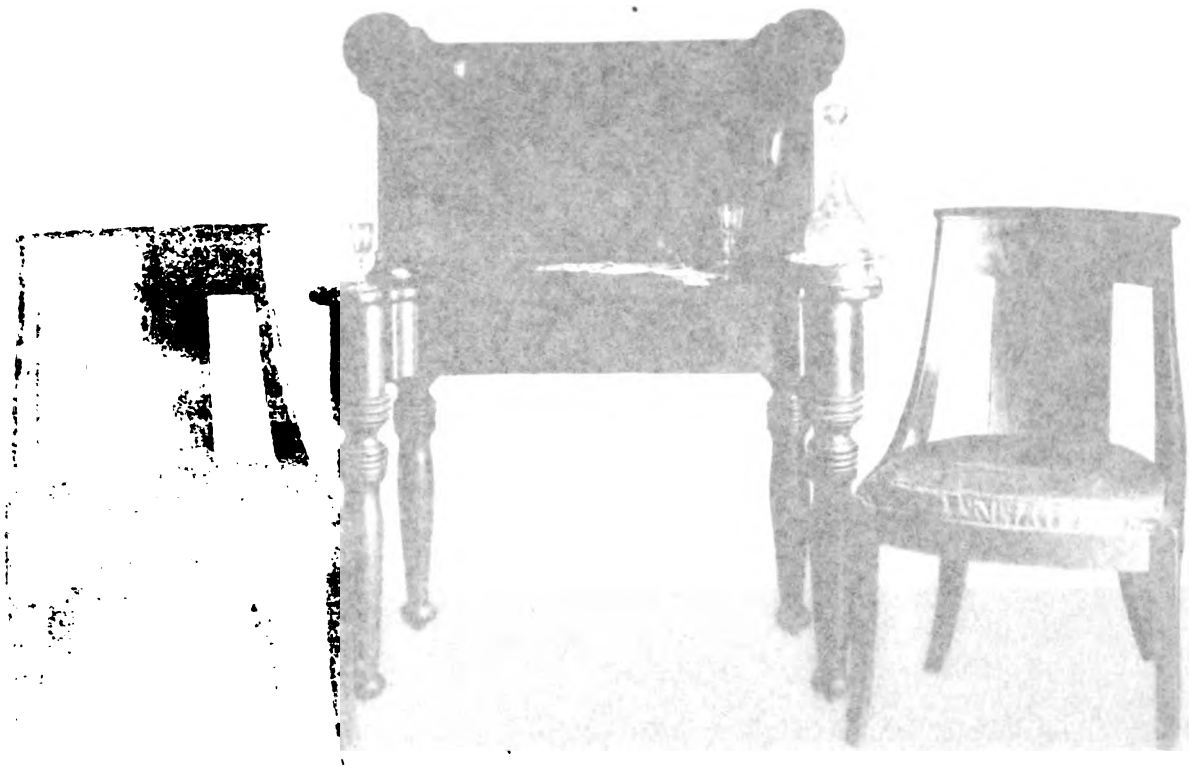


TABLE AND TWO CHAIRS

The chairs and table belonged to Mr. Philip Tabb of Toddsbury, the old Tabb homestead on North River, Gloucester Co., Va., and were given by Dr. John Prosser Tabb to his daughter, Mrs. Perrin.

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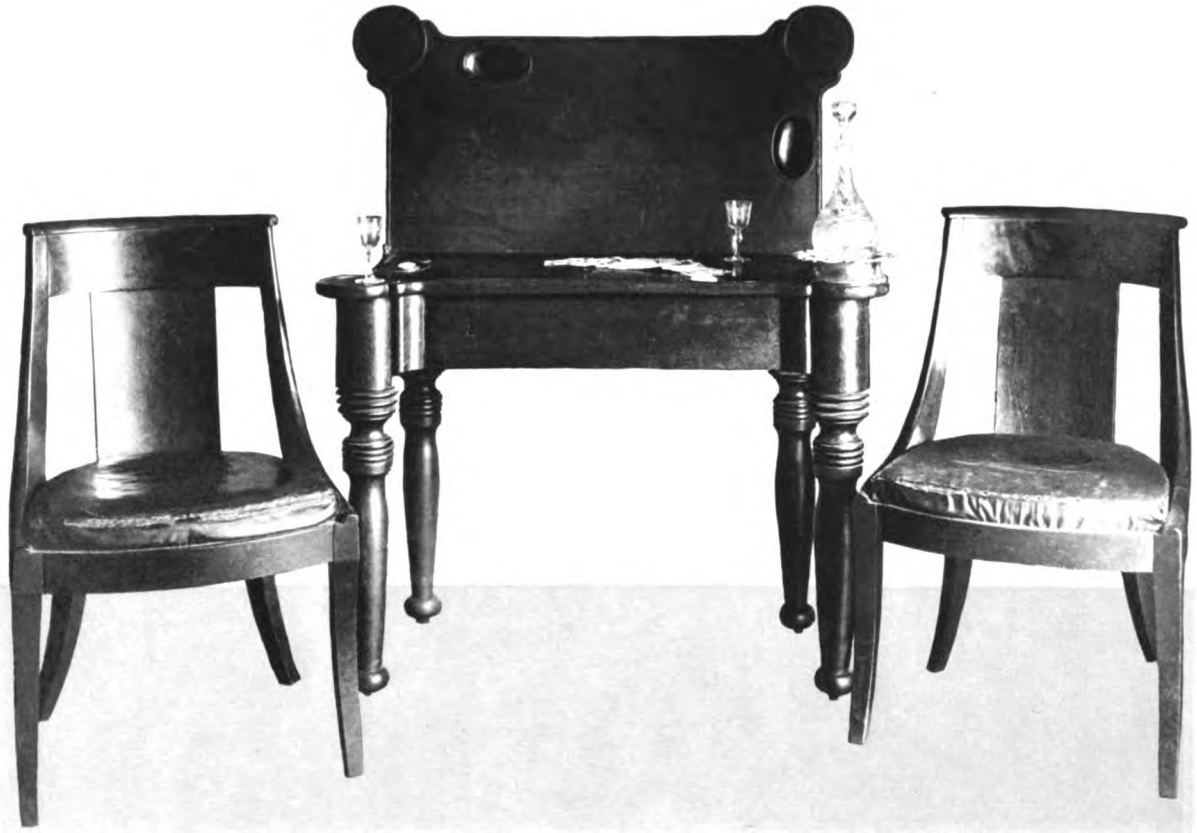
£ ; knives and irons (£21; ...
...stick £5. Another upstairs ...
... and its furniture worth £60; a ...
... fifteen pairs of sheets £120; a ...
£ ... small looking-glass (£2; a ...
... bedsteads £5; and fire-irons £2 ...
... bed worth £100; a table ...
... £ ...; and a looking-glass ...
... a bedstead with its furniture ...
... chairs and a table valued at £ ...
£ ...; and a hammock and pavilion £5.
... by a garret, contained a bedstead ...
£ ...; a cedar table £5; and ...
...ds.

...ms did not often have any special character before ...
...ugh the ... was gradually disappearing from the ...
...bedroom and the sitting-room were much ...
... the ... most of their furniture, and the sleeping-...
... ... ed them, with the addition of a ...
... was usually a merchant as well as a planter, ...
... was used as his office.
... ... of this furniture was brought to ...
... ... Charleston had ...
... Europe except Great Britain, unless ...
... ... may be called so," says Gover.

... chair of the early part of the century ...
... 113. The top rail is carved with a ...
... ... in low relief. The ... is ...
... This chair belonged to Lord D ...
... ... governor of Virginia. It is ...
... the Colonial Dames, Baltimore, Md., ...
... Elizabeth City Nicholas, having ...

LARGE AND LOW CHAIRS

The upper one has ... Gloucester, Co., Va., and ... Dr. John Brooke. Both ... Mrs. Brent, Chapel Point, Md. The lower one ... Mrs. Mann, Norfolk, Va.

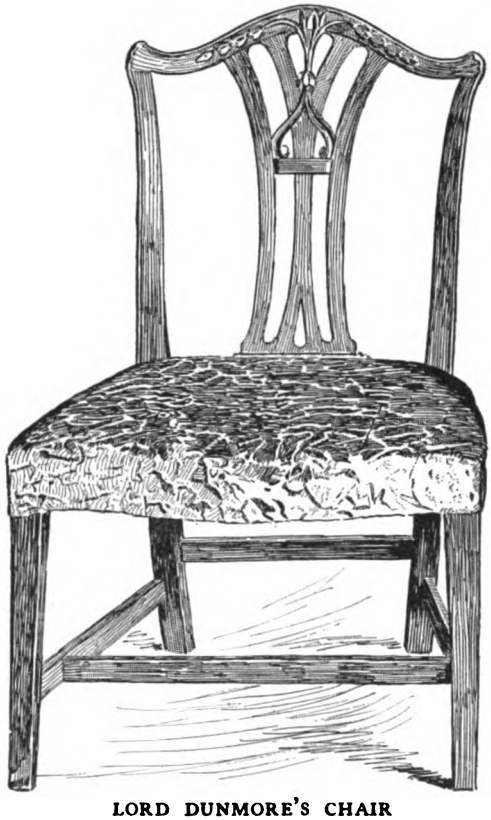


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purchased by her ancestor Judge Philip Norbonne Nicholas at the sale of Lord Dunmore's effects.

As a typical example of a comfortable Marylander in 1718, we may take Major Josiah Wilson, of Prince George County. His personality amounted to £1,178-15-1½. The hall contained only ten "rushy" leather chairs, a large looking-glass, a



LORD DUNMORE'S CHAIR

clock-case, three tin sconces, two pairs of iron dogs, tongs and shovels, and some earthenware "on the mantle press and hanging shelves."

"In the parlour" was a bed with its furnishings, a chest of drawers, three rush-bottomed cane chairs, a small dressing-glass, fire-irons, earthenware on the mantelpiece, and three plain trunks.

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The dining-room contained eight "rushy" leather chairs, three small tables, a broken looking-glass, a dilapidated couch, a press, a pair of iron dogs, and some articles on the mantelpiece and hanging shelves valued at twelve shillings.

The "hall chamber" contained four rush-bottomed chairs, a chest of drawers and two beds.

"In the porch chamber" were four rush and one cane chair, a bed and furniture, a looking-glass, a small table and a sealskin trunk.

"In the dining-room chamber," twelve rush-bottomed and one cane chair, a bed with and another without furniture, a dressing-glass, a small chest of drawers, a small table, a tea-table and earthenware and an old chest.

"In the kitchen chamber," two feather beds and furniture, two old flock beds, a looking-glass, a small chest of drawers and a pair of small tongs and shovel.

"In the milkhouse" was earthen- and tinware.

"In the kitchen" was a lot of pewter, a copper and four brass kettles, a stew-pan and eleven candlesticks also of brass, eleven small chafing-dishes, two bell-metal skillets, two warming-pans, two brass pestles and mortars, a bell-metal mortar, a copper pot, a jack, five spits, three box-irons, two gridirons, two pairs of tongs and shovels, two dripping-pans, one frying-pan, three iron pots, two small iron kettles, a pair of irons and dogs, five pairs of pot-racks, a parcel of books, three old guns and a hand-mill.

The household linen consisted of twelve pairs of sheets; six damask, four diaper and fifteen huckaback napkins; five linen pillow-cases; four towels; three damask, four linen and six huckaback table-cloths; and two damask table-covers.

The above instance, however, is not fully represen-

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tative of the most opulent class either in Maryland or Virginia; for there were many of the landed gentry who built fine mansions that have become historic and a few of which still exist. Hugh Jones, who gave his impressions of the country in *The Present State of Virginia* (London, 1724), says: "The Gentlemen's Seats are of late built for the most part of good brick and many of timber, very handsome, commodious, and capacious; and likewise the common planters live in pretty timber houses, neater than the farm-houses are generally in England: with timber also are built houses for the overseers and out-houses; among which is the kitchen apart from the dwelling-house, because of the smell of hot victuals, offensive in hot weather."

He also tells us that goods were brought to the colonies so quickly that new fashions arrived there even before they were received in the English country houses from London.

During the first half of the century, were built or standing such famous houses as *Tuckahoe* (Randolph), 1710; *Rosewell* (Page), *Warner Hall* (Lewis), *Rosegill* (Wormeley), *Westover* (Byrd), *Shirley* (Carter), *Upper Brandon* (Harrison), *Lower Brandon* (Harrison), *Bolling Hall* (Bolling), *Curles* (Randolph), *Powhatan's Seat* (Mayo), *Belvoir* (Fairfax), *Stratford* (Lee), *Doughreghan Manor* (Carroll), *Corotoman* (Carter), *Mount Pleasant* (Lee), *Hampton* (Ridgeley), *Brooklandwood* (Caton), *Wye* (Lloyd), *Mount Airy* (Calvert), *The Hermitage* (Tilghman), *Belmont* (Hanson), *My Lady's Manor* (Carroll), *Montville* (Aylett), *White Marsh* (Tabb), *Montrose* (Marshall). No cost or care was spared to render their interiors comfortable and beautiful. Occasionally an early visitor gives us a glimpse of the apartments. One of the most amusing of these occurs in

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William Byrd's *Progress to the Mines* (1732): "Then I came into the main country road that leads from Fredericksburg to Germanna, which last place I reached in ten miles more. This famous town consists of Col. Spotswood's enchanted castle on one side of the street, and a baker's dozen of ruinous tenements on the other, where so many German families had dwelt some years ago. . . . Here I arrived about three o'clock, and found only Mrs. Spotswood at home, who received her old acquaintance with many a gracious smile. I was taken into a room elegantly set off with pier glasses, the largest of which came soon after to an odd misfortune. Amongst other favourite animals that cheered this lady's solitude, a brace of tame deer ran familiarly about the house, and one of them came to stare at me as a stranger. But unluckily spying his own figure in the glass, he made a spring over the tea table that stood under it, and shattered the glass to pieces, and falling back upon the tea table made a terrible fracas among the china. This exploit was so sudden, and accompanied with such a noise, that it surprised me, and perfectly frightened Mrs. Spotswood. But it was worth all the damage to show the moderation and good humour with which she bore the disaster."

A still earlier contemporary picture of domestic conditions occurs in the *Diary of John Fontaine*, quoted in the *Virginia Historical Magazine* (1895). After a visit to *Beverly Park*, in 1715, Fontaine writes:

> June 14th.—The weather was very bad, and rained hard. We were very kindly received. We diverted ourselves within doors, and drank very heartily of wine of his own making which was good; but I find by the taste of the wine that he did not understand

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SMALL BUREAU

The shaving-glass with drawers is interesting because it is covered with lacquer work stated to be Chinese. Middle of eighteenth century.

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> how to make it. This man lives well; but though rich, he has nothing in or about his house but what is necessary. He hath good beds in his house but no curtains; and instead of cane chairs, he hath stools made of wood. He lives upon the product of his land.

For a complete view of the contents of one of the great houses we cannot do better than take the home of Robert Carter at *Corotoman*.

"At the home plantation:" Seventeen Black Leather chairs, and two ditto stools, one large Table one "middling ditto," and one small table, one Black walnut Desk and one black walnut corner cupboard and one large looking-glass are found in the "old house Dining-Room." In the Dining-Room besides china, copper coffee-pots, candlesticks, chafing-dishes and glasses, there is mention of one "secrutore and one Bark Gamott Table." The "Chamber over the Dining-Room" is supplied with "four feather-beds, four bolsters, six pillows, four ruggs, one quilt, three prs Blanketts, one pr blew chaney curtains, vallens, Teaster and head-piece, one pr stamped cotton curtains, vallens, teaster and headp^{s}, one square Table, two high Bedsteads and one Trundle Bedstead, three cane chairs, five leather chairs, a dressing-glass, twelve Bed chaney chair cushions, one pr Iron Doggs, one pr Fire tongs, one shovel."

In the lower chamber there were eleven leather chairs and one new one, four cane chairs and an arm-chair.

The chamber over the lower chamber contained two high bedsteads, two black-walnut oval tables, large and small, a dressing-glass, five cane chairs and an arm-chair, iron dogs, fire-tongs and shovel, two pairs of white cotton

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window-curtains and valance. Each bedstead was furnished with a teaster; one had white cotton curtains, valance and headpiece, and the other a pair of "blew and white cotton and linen chex and vallens and white linen headpiece," while there were two feather-beds, two bolsters, four pillows, four quilts, four blankets and two rugs.

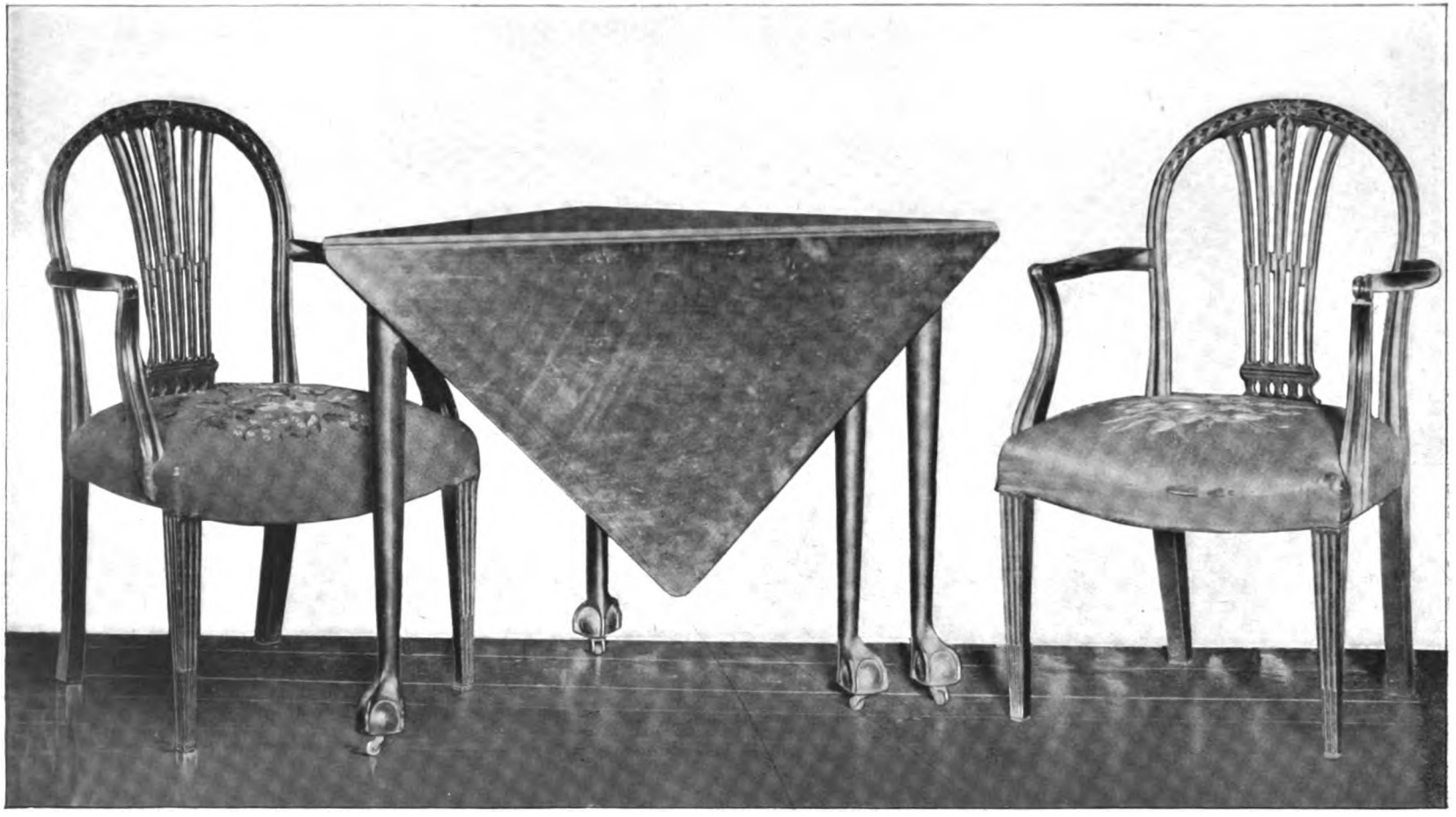
The porch chamber contained a feather-bed, bolster, pillow, quilt, rug and a blanket, one pair "norch cotton curtains and Vallens lined with Searsucker and a Searsucker headpiece and teaster, six blew chaney chairs, one do. do. arm-chair."

In the Brick House Chamber we find one standing bedstead and one trundle-bedstead, six sets of seersucker bed-curtains, two bolsters, three pillows, two pairs of blankets and two quilts, two pairs of cotton window-curtains, a large black-walnut oval table, two small oval tables, "one glass Japp'd Scrutoire, one Jappan'd square small table, one India Skreen," a dressing-glass, "five blew silk Camlet chairs," one large looking-glass, a chest of drawers, a chair with a red leather seat, two brass candlesticks, a poker and fire-shovel and a pair broken andirons.

In the chamber over the lower chamber there was a feather-bed, bolster, pillow, quilt and a pair of blankets, a trundle-bedstead, a desk, a chest of drawers, a dressing-glass, six chairs with "red leather seats, two stools with ditto," a small square black-walnut table, "a small oval ditto with red velvet on top," and one pair of handirons.

In the Brick Store there was a black-walnut book-case, and in the "Chamber over ye Brick Store," "a surveying instrument, two cane chairs, one old leather ditto, a square table, a dressing-glass, a chest of drawers, two high bedsteads, a pair searsucker curtains, vallens and head cloths,

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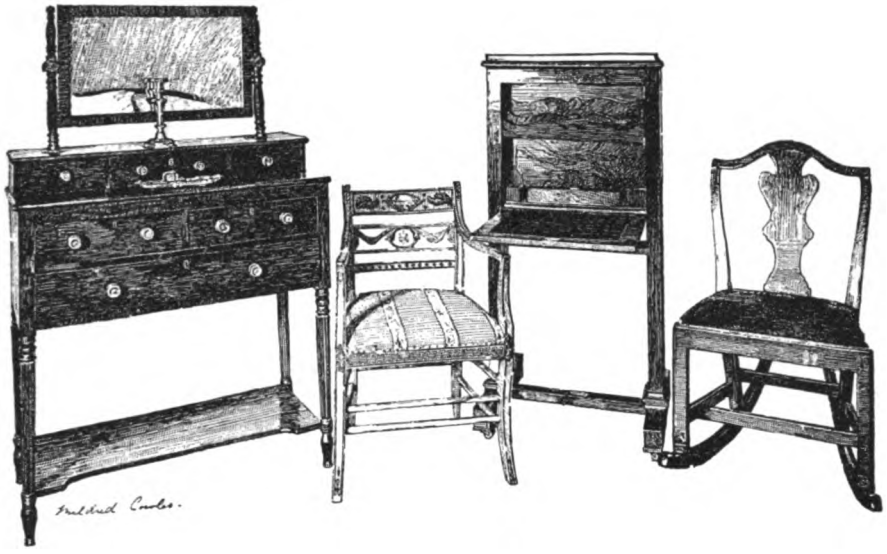


THREE-CORNERED TABLE AND TWO CHAIRS

These pieces belonged to Colonel John Mayo, of "Belleville." The table has claw feet and is about 150 years old.

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DESK, DRESSING TABLE AND TWO CHAIRS
These four pieces are from Lafayette's room, Mount Vernon.

one pair blew and white cotton chex curtains and vallens, a pr stuff curtains and vallens, a pr stamped cotton curtains and vallens and head cloths, and a pair striped cotton curtains and vallens."

In the Brick House Loft were seven trunks, seven old cane chairs, a bedstead, a small oval card-table, a black leather chair, a chair with a Russia-leather bottom, a napkin-press, a chest of drawers, a parcel of lumber, "a red chaney armchair," four "old Turkey workt chairs, two skreens," and "a large oyle cloth to lay under a table."

The kitchen had a full share of utensils, but no wooden furniture is mentioned.

In the kitchen loft there was a feather-bed, with bolster, pillow, two blankets, rug and a pair of canvas sheets.

On this page is shown a corner of "Lafayette's Room" in *Mount Vernon*. The chair on the left is a very early

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specimen of mahogany, with plain square legs and straining-rails and peculiarly curved back and unpierced splat. The rockers are probably later additions. The mahogany desk and letter-case was a favourite form about the middle of the century. One advantage of this form was that it could be placed near the fire so that the writer might enjoy the warmth and be screened at the same time. The mahogany dressing-table on slender legs, with three tiers of drawers and looking-glass, is rather later in date. The painted chair is still later.

We have already seen how extremely bare were the houses of the artisan class in the early days of the South. On examining many of the inventories we are forcibly reminded of Mr. Lear's lines:

> "*In the middle of the woods*
> *Lived the Yonghy-Bonghy-Bo.*
> *One old chair and half a candle,*
> *One old jug without a handle,*
> *In the middle of the woods—*
> *These were all the worldly goods*
> *Of the Yonghy-Bonghy-Bo.*"

Some authorities maintain that the lists of the deceased's effects were not exhaustive; but if that is so, we may ask why they were drawn up at all. They would be valueless unless complete. Moreover, we have evidence that the appraisers usually did their work with scrupulous fidelity. At the period when it was unusual for the windows to be glazed, the panes of glass were measured and appraised. Articles of quite contemptible value, also, are frequently mentioned. "A sorry covelid" and "a parcel of old trumpery" are common items. An extreme example occurs among the possessions of George Rayes, 1699. The

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appraisers could scarcely have been serious when they recorded "1 night cap nothing worth 00-00-00."

In Thomas Gadsden's inventory (1745) "an old cane black leather chair worth nothing" occurs.

Our forefathers regarded their belongings with much affection; evidently the sentimental is far above the intrinsic value. In large families the household goods would often be almost entirely distributed among the children by specific legacies on the death of the owner. Nevertheless, when the younger generation bought furniture it would naturally be of the newest fashion, since anything old, not being a bequest, was regarded with disfavour. An "old fashion" piece stood on the same level with one "damnified," and in the inventories is so recorded and reduced in value.

T. Gadsden, 1741, has one "old fashion case of drawers inlaid with ivory, £1." In the same inventory £1 is the stated value of two Windsor chairs; of two straw-bottomed chairs and one old napkin; of two sconce-arms, and of a bottle of Rhenish wine, respectively — which gives us some idea of the appraiser's lack of veneration for age.

We have already seen how a rich planter of the seventeenth century took his silver plate to London to have it melted down and made up again in the latest fashion. This difference in value between old and new is constantly in evidence. Thomas Gadsden, cited above, possessed "163 oz old plate, £326; 282½ oz fashionable do., £776-17-6; 1 tea kettle stand and lamp 67½ oz, £202-10-0; 2 canisters and sugar dish 29 oz, £72-10-0." The difference in value between the articles of the last two items might be due to the workmanship; but an arbitrary difference of about $3.75 per ounce between "old" and "fashionable" plate is very considerable.

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The rage for the new partly accounts for the strange medley of styles and periods with which the homes were filled. As time passed on, the old furniture fell into decay, and, not being cherished, was relegated to the garret, the kitchen or the slaves' quarters, and the new reigned in its stead. It naturally follows that even if the South had not suffered so terribly in the Revolutionary and Civil wars from incendiarism, we should still expect to find specimens of seventeenth-century and early eighteenth-century furniture exceedingly scarce. The same process occurred in England. When an exhibition of seventeenth-century furniture was in preparation in London a few years ago, very few specimens were discoverable in the ancient mansions and castles. It was in the cottages of the adjoining villages that many of the forgotten and despised tables, chairs, chests, etc., were found.

Any relic from the home of one of the leaders in the Revolution is regarded with affectionate and pious reverence by his descendants. The mahogany secretary and chair facing this page are characteristic specimens of furniture of the period. The two jar-shaped splats and plain square legs are found in many examples of the cornered chair. The secretary is quite simple and unornamented. Both chair and desk belonged to Patrick Henry, whose bust stands on the desk, which still contains many of his papers. He died at *Red Hill*, while sitting in this chair, in 1799. Both pieces are owned by his grandson, Mr. William Wirt Henry, of Richmond, Va.

As a rule the appraisers are content to mention the number of articles and the materials of which they are composed, adding the shape in the case of tables; but now and again we come across a stray detail of description for

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DESK AND CHAIR

Patrick Henry's desk, and the chair in which he died. The desk still contains his papers, etc. Date of both pieces, middle of eighteenth century.

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which we are grateful. When this is the case, it is probably because the fashion is new, or at least novel, to the appraiser. Thus when Maurice Lewis is found with "a small desk and drawer on casters, £8," we may conclude that casters were not yet common on furniture legs, and, indeed, this is the first instance I have found in South Carolina. Another instance of this kind is the claw-foot



FOUR INTERESTING CHAIRS

Chairs in the River Room, Mount Vernon. The one next to the extreme right belonged to Benjamin Franklin.

and ball, which probably came from the East through the Dutch. It would be sure to excite remark, but I have not found it in South Carolina before 1740, when Elizabeth Greene has a "claw-foot mahogany table, £4." The Chippendale period is but just beginning.

It may be interesting to inquire how close the appraisal was to the value of the articles when sold by public auction, and the reply is that there was not that woful gap between price and value that saddens the householder today when his possessions are brought to the hammer. The records of South Carolina in 1747 show that the mahogany

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furniture of Sarah Saxby brought more than the appraisers thought it was worth. The two lists are worth preserving.

	Appraisal £ s. d.	Public Vendue £ s. d.
1 India cabinet frame .	10–0–0	24–0–0
1 cedar dressing table and glass	10–0–0	1–7–6 7–5–0
1 small mahogany table .	4–10–0	8–0–0
1 mahogany dressing table and glass	15–0–0	20–2–6
1 mahogany dressing table and glass	12–0–0	15–15–0
1 large mahogany table .	12–0–0	15–0–0
1 small do do .	5–0–0	7–10–0
1 mahogany couch . .	5–0–0	17–5–0
1 bed etc. . . .	30–0–0	40–15–0
1 do	20–0–0	40–0–0
1 mahogany sideboard .	7–0–0	8–10–0
1 mahogany corner cupboard	3–0–0	4–12–6
11 old chairs, matted bottoms and 1 easy leather chair	10–0–0	6–5–0 5–17–6

On page 123 is shown a corner of the "River Room" at *Mount Vernon*. The chair on the right is an early example of mahogany of the Chippendale school with obvious Dutch influence. It was in President Washington's house in Philadelphia, and is a good type of many chairs in use before the Revolution. The chair next to it belonged to Benjamin Franklin. It is rush-bottomed and the supports of the low arms being set at diagonal corners gives it the effect of a three-cornered chair. The front leg is square and the three others turned; the straining-rails cross each other diagonally. The two jar-shaped splats in the

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back are perforated. This style is not at all uncommon. One in possession of Patrick Henry is shown facing page 122.

The third chair also belongs to this period. The elegance of the lines and the careful distribution of light and dark in the jar-shaped splat and outside space bounded by the frame show the hand of an artist of the Chippendale school. The cabriole leg, with eagle claw and ball foot, is less squat than usual; the common shell ornament appears on the knee. The fourth chair is a Hepplewhite of later date.

Some of the houses of the middle of the century contained a generous supply of china, glass and plate. The inventory of the goods and chattels of Joseph Wragg, Esq., although the total is only £2,908-17-6, shows an astonishing quantity of tableware of all kinds, including 561 ounces three pennyweights of silver plate worth £1,139-1-6; three dozen knives and forks, £71; twenty-five enamelled china bowls, £27-15-0; six flowered ditto, £0-15-0; five blue-and-white soup-dishes, £8; five other small blue-and-white dishes, £5-10-0; two small enamelled dishes, £3; one small blue-and-white ditto, £0-15-0; forty-eight enamelled soup-plates, £20; fifteen blue-and-white ditto, £6; seventeen butter-saucers, £2; coffee and tea china set, £5; a china jar, £1; three sugar-dishes, £3; a china mug, £1; three dishes, £1-15; seven plates, £1-10; "Delf ware," £8; two pairs of port decanters with ground stoppers, £3; six water-glasses, £0-15-0; forty-two tumblers, £3; 132 jelly- and syllabub-glasses, £5; ninety-six patty-pans, £2; twenty-three knives and forks, £5; seventy-two pewter plates and thirteen dishes, £40; 104 wine-glasses, £10; mustard-pots, salts, cruets, tea-kettle, beer-glasses, etc., £14-5-0. In addition to this

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he had much table-linen, including 114 damask napkins and eighteen diaper table-cloths.

As illustrations of these dining-room appointments we cannot do better than take the wine-cooler, whiskey-bottle and dumb-waiter, silver cream-jug on a silver salver, copper tea-urn and wine-cup of Mr. Thomas Bolling, Richmond. The wine-cooler dates from the very end of our period; it is of mahogany, brass-bound, and inlaid with satinwood. The bottle standing upon it, with a corn-cob stopper, has "Bolling, Cobbs 1772" blown in the glass. Both articles came from *Cobbs*, Virginia, the residence of Thomas Bolling, a direct ancestor of the present owner. The dumb-waiter comes from *Montville*, Virginia, the home of the Ayletts. The wine-cup is a piece of the old Randolph silver and bears their coat of arms and crest. The cream-jug, silver salver and copper urn belonged to the Bolling family.

One diversion of the planter's life was gambling. In contemporary letters, the propensity of the ladies of the family to spend their days and nights playing loo is probably overdrawn; but we have ample evidence of the excess to which playing was carried among the men. Bowls, shuffle-board, chess and cards were largely indulged in during the seventeenth century, and the efforts of the authorities to suppress gambling were futile. De Vries, an old Dutch captain who visited Jamestown in 1633, was astonished at finding the planters inveterate gamblers, even staking their servants. In his righteous indignation he protested he had "never seen such work in Turkey or Barbery." The chief games were piquet, trump, lanterloo, ombre, hazard, basset, faro and *écarté*. Early in the eighteenth century special tables were constructed for card games; those for ombre were sometimes three-cornered,

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WINE-COOLER AND BUTLER'S TRAY

These pieces belong to Mr. Thomas Bolling, Richmond, Va. They were originally owned by his great grandfather, Thomas Bolling, of Cobbs.

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though the game allowed three, four or five players. They were often covered with green cloth.

An early and very handsome mahogany card-table, shown here, divides diagonally. The legs are rounded and straight, terminating in bird's claw and ball feet. The casters were probably added later. One leg draws out as a support for the leaf when raised. The chairs are of considerably later date, from *Belleville*. These specimens are owned by Mr. and Mrs. George W. Mayo, Richmond, Va.

In 1741 T. Gadsden (South Carolina) had a card-table covered with sealskin valued at £7-10-0. Many of the card-tables of the early eighteenth century, however, have plain polished surfaces. They usually have a folding top on a hinge, with a leg to draw out, such as the one facing page 118. In many cases there is one pool or hollow at each corner for counters, as may be seen in the table belonging to Dr. Brinton on page 108. In 1727, we find "a parcel of fish and counters, £4." The fish were of bone, ivory or mother-of-pearl, and the counters were round or oval. In ombre a fish was worth ten round counters. The card-tables brought into the South were quite expensive. If we look at a few examples from South Carolina, we find one belonging to S. Pickering in 1728 valued at £6: a sum equal to that of three Dutch tables and a couch and squab combined in the same inventory. Other instances are: a fine walnut card-table, £20; a walnut do., £7; a card-table, £10; ditto, £6-10-0; a black frame ditto, £2-10-0; and many others from £1 up. Dr. J. Gaultier possessed one quadrille-table (£8), in 1746. Quadrille succeeded ombre in fashionable favour; it was a modification of the old game that was supreme during the reigns of Anne and the first George.

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Other games existed in the South at an early date, for in 1727 we find a shuffle-board table and eight pieces worth £3-10-0; in 1733 J. Main, of South Carolina, owns a pair of backgammon-tables valued at £8 and a truck-table, sticks and balls, worth no less than £90. The latter was a favourite old English game known as "lawn billiards," but its name was originally Spanish,—*trucos* or *troco*. In the centre of the green there was an iron ring moving on a pivot, and the object was to drive the ball through the ring. Backgammon-boards or -tables and checker-boards were very popular. To take a few early examples: J. Lewis had a madeira-table with "baggamon" tables worth £15 in 1733; T. Somerville, two backgammon-tables (£11) in 1734; T. Gadsden a backgammon-board (£4) in 1741; and in 1744 we find two checker-boards valued at £1. A Mississippi board also shows that this form of bagatelle was known quite early.

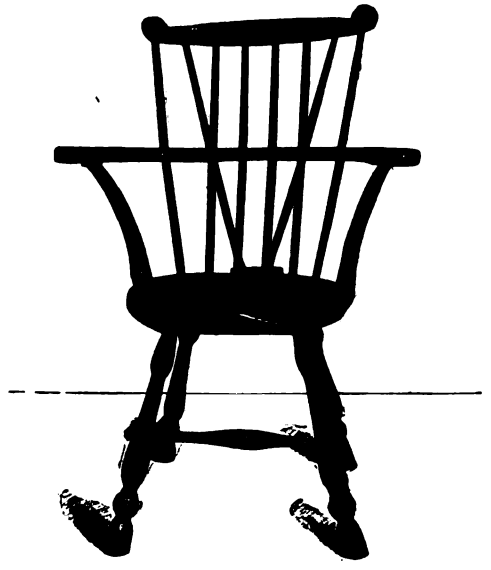
Thus we are satisfied that the daughters of Virginia and her sister colonies were by no means forced to dwell

> "*In some lone isle, or distant Northern land,*
> *Where the gilt chariot never marks the way,*
> *Where none learn ombre, none e'er taste Bohea.*"

Whether the ladies of the South drank much wine or not, they certainly drank a great deal of tea. Coffee and chocolate also were favourite fashionable beverages. The tea-table, and often more than one, stood in most parlours. It was smaller than the ordinary table and existed in all woods and shapes. The tea-service was always in readiness upon it. The table was generally covered with a small cloth or "toilet." The earliest examples seem to be the Dutch and japanned tables. The following are from South

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Carolina: A japanned hand tea-table (£1), 1722; two japanned tea-tables (£4), a small square ditto (£1), and a little round oak ditto (£0-10-0), 1723; a tea-table and china tea-set (£15), 1724; a hand tea-table with bowls and cups (£5), 1725; a parcel of tea-table ware (£14), 1732; a tea-equipage (£4), and two tea-tables with two toilets (£15), 1733; a round three-legged tea-table (£10), 1738; a Dutch ditto (£1-10-0), 1740; a tea-table, china, a jar and stand (£10), 1741; a japanned tea-table with tea-service thereon (£8), and a tea-table and china (£10), 1742; a mahogany tea-table (£6), 1745; one ditto and tea-board (£5); an oval stand tea-table (£2); a madeira round tea-table (£6); and an India tea-table (£12), 1746; a mahogany pedestal tea-table (£6), 1754. In 1725, Dr. William Crook owned a tea-table, forty-one dishes with saucers, and three basins, all china (£36). In many Southern houses these dishes, which are simple little bowls or cups without handles, have been preserved.



WINDSOR ARM-CHAIR

Arm-chair of a pattern introduced into America as early as 1770, and followed many years without change; exact date uncertain.

Other articles connected with the preparation and service of tea are a mahogany tea-box (£3-10-0), 1736; a japanned tea-box with canisters (£3), four mahogany tea-

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boards (£1-10-0); a silver tea-kettle stand and lamp, weighing 67½ ounces (£202-10-0); a shagreen tea-chest with two canisters and sugar-dish, 29 ounces (£72-10-0); and a shagreen small case, twelve tea-spoons, a strainer and tongs (£10), and a silver tea-kettle(£50), 1742; a tea-chest and tea-board (£5), 1744; a mahogany tea-tray (£0-18-4), and two japanned ditto (£0-6-8), 1745; a mahogany tea-chest (£2-10-0), two japanned tea-boards (£1-10-0), a mahogany tea-chest (£1), a large painted sugar-box (£1-10-0), and two mahogany tea-boards (£3-10-0), 1746; and a tea-kettle and lamp on a mahogany stand (£6), 1751. At this date we are getting into the Chippendale period, when tea-chests, tea-trays, tables, etc., receive considerable attention from the famous cabinet-makers.

It was the correct thing to make the tea at the table, as the spirit-lamps show. The coffee, also, was frequently ground as well as infused at the table.

The taste for china was as universal in the South as that for ombre and madeira. In 1722 Edward Arden possessed a cabinet and chinaware together worth £10; also a corner cupboard containing china, and two tea-tables (£16); then we have buffet and chinaware (£50), D. Gale, 1725; china and glass (£55), ditto on the scrutore (£15), Hon. A. Middleton, 1738; "china and glass in ye buffet" (£5), A. Skeene, 1741. In 1744, moreover, T. Oliver possesses a china-table (£6). We frequently come across china on the mantelpiece also, so that by the aid of the latter, cabinets, tea-tables, china-tables, corner cupboards and buffets, the rooms were pretty liberally sprinkled with varieties of porcelain. That these were not merely intended for use is plain from many entries, a typical one of which is "a parcel of glass images, toys, etc." (£1-10-0), Anne Le Brasseur, 1742.

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THREE UNUSUAL MAHOGANY PIECES

Eighteenth-century spoon-case, knife-box and tea-caddy. Owned by Mrs. Edward Willis, of Charleston, S. C.

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This forcibly reminds us of the china monstrosities satirised in Hogarth's pictures of high life.

The china services were often quite expensive. In 1733 J. Lewis has "china ware" (£32), and J. Satur's nine china plates are appraised at £4-10. Anne Le Brasseur (1742) has a large variety of china, including among other articles two large china dishes, £4; one large china bowl, £4; a mahogany waiter with chinaware thereon, £2.



CHAIR

From Washington's presidential mansion at Sedgway Branch—a duplicate is at the Historical Society of Pennsylvania. See page 89.

The china, glass and earthenware belonging to T. Gadsden amounted to £167-1-8; he also owned two baskets for china plates, valued at ten shillings. J. Matthews (1744) had china and glass worth £46; he also had six hot-water plates, valued at £8; the latter were evidently comparatively new. Six years before this Edward Hext had owned the same number, then valued at £10, which was the same price attributed to his dressing-table and glass, or his tea-table and china, in the same inventory.

The plate, glass, cutlery, earthenware and all articles for use at meals show constantly increasing elegance as the century advances. Forks were coming into more general

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use about 1700, and the choice kinds of knives as well as forks and spoons had handles of agate, silver and ivory. A few examples may be given of the amount of silver plate listed as "various," the number of ounces being usually stated. T. Grimball, £240-10-0, 1722; T. Rose, £208, 1733; T. Somerville, £550, 1734; S. Leacroft, £100, 1738; E. Greene, £336, 1740; T. Gadsden, £1,102-17-6, 1741; N. Serre, £552-6-6, 1746; G. Heskett, £292-10-0; E. Fowler, £131-5-0; and the Hon. J. Colleton, £929-10-0, 1751.

In Virginia and Maryland also the tables of the wealthy were bright with silver. Samuel Chew, of Ann Arundel County, whose personal estate in 1718 was valued at £7,225-14-5, possessed "new plate, £63-1-10, old plate, £235-6-0." In 1728 Colonel Thomas Lee's house was robbed and burned, and the following advertisement in the *Maryland Gazette*, March 11, 1728, gives some idea of his family plate. This plate had on it the coat of arms or crest belonging to the name of Lee.

"Stolen out of the house of Col. Thomas Lee, in Virginia (some time before it was burnt), a considerable quantity of valuable plate, viz., Two Caudle Cups, three pints each. One chocolate pot, one coffee pot. One Tea pot, Three Castors, Four Salts. A plate with the Cortius arms. A pint tumbler, ditto arms. Four candlesticks. One or two pint cans. A funnel for quart bottles, no arms on it. A pair of snuffers and stand, etc."

The growing use of forks does not seem to have lessened the necessity of napkins, which in the better class of houses were of damask and diaper, as were also the table-cloths. Damask was the most expensive. Huckaback and coarse linen napkins were also largely used. In South

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Carolina we find Mary Mullins (1730) with a damask table-cloth, £7, and two table-cloths and twenty-four napkins, £36. The high price set on table-linen is more fully realized when we compare the above with one dozen leather-bottom chairs, £15, in the same inventory. Two years later S. Screven's nine table-cloths and thirty napkins are esteemed of equal value with his four tables, ten chairs, one chest and one looking-glass, £25-15-0. T. Gadsden (1741) had table-linen appraised at £68-2-6; and J. Matthews (1745) at £72.

The shagreen cases in which the fine cutlery was kept were boxes, square or rounded in the front, about a foot high, with a lid sloping down toward the front. The interior was divided into as many little square partitions as there were articles to be contained; into these the knives were put, handles up. The spoons were placed with the bowls up. Thus, rising one row above another on the slope, the chasing or other ornamentation was well displayed. The boxes were placed usually at each end of the sideboard-table or buffet, and the lids, of course, were left open when required, for often the open lids acted as rests for silver salvers. The shagreen cases, of course, took their name from the leather with which they were covered. They gradually became more ornate, and about the middle of the century the more expensive kinds were made of mahogany. In South Carolina a "mahogany knife-box" occurs in 1754. This is probably a production of the Chippendale school. The amount of time and labour expended on the finest specimens was prodigious. The boxes were carved, inlaid, and some had metal mountings. The great difficulties to be overcome consisted in the curves to which the veneers and inlays had to be subjected, thus demanding considerable

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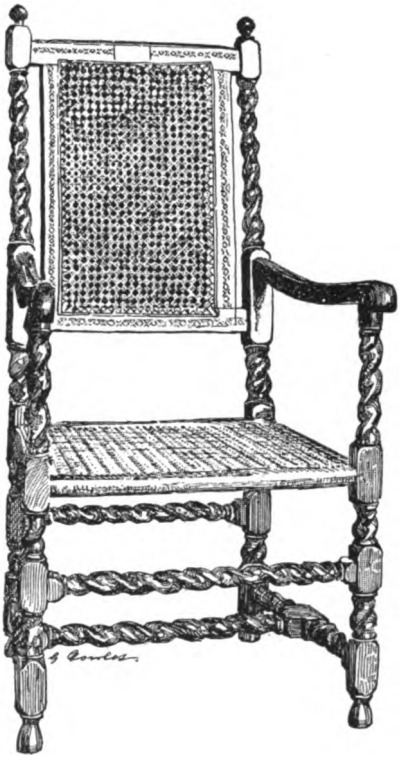
mathematical knowledge on the part of the workman. This is especially the case with the urn-shaped cases which follow this period.

Interesting specimens of the mahogany spoon-cases, tea-chest with caddies and knife-boxes, at the close of this period are owned by Mrs. Edward Willis of Charleston, S. C., and are shown in the plate facing page 130. The tea-chest has brass feet and mounts. The spoon-case is a very interesting specimen; it stands about two feet high, and there is a delicate black-and-yellow inlay running along the separate pieces of which it is composed. It is mounted with silver. The knife-box has also metal mounts, and the mouldings of the front show what careful workmanship was demanded.

The sideboard-table, commonly used down to the Revolution, was simply a side-table. One of these, inherited from Lawrence Washington, was in the dining-room at *Mount Vernon*. It stood thirty-six inches high, and was five feet long and half as wide. It was made of black-walnut, with the edges and legs carved with the bell-flower and leaf ornamentation. In South Carolina, instances occur in several varieties of wood, cedar, "madera," walnut and mahogany, worth from £6 to £20, sometimes with and sometimes without drawers. The table was usually oblong, but occasionally square. The "beaufait" or buffet also is frequently mentioned. In 1752 Paul Tenys had a mahogany buffet, £20; china in and on it, £25. The buffet gradually supplanted the sideboard, and finally stole its name. The sideboard was covered with a cloth of damask or diaper, and occasionally we find mention of other material. R. Wright (1747) had a "mahogany sideboard with green cover."

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Turning to the chairs, we first find cane in all varieties. Some of these had wooden frames with cane in the seat, or back, or both. Others were evidently constructed of cane throughout. The prices varied surprisingly, evidently according to the carving and turning of the frames, as well as the age, condition, styles and sizes. In 1711, twelve cane chairs and couch are appraised at £8. Josiah Wilson (Maryland) had three old rush-bottomed cane chairs appraised at thirteen shillings in 1718. In the same year we find six cane chairs, "eighteen shillings," four cane ditto, £2-4-0. In Carolina we have six cane, £1-10-0; six cane, £6-0-0 (1722); six black cane and one elbow, £14 (1723); twelve fine cane and elbow, £35 (1724); eight cane with two cushions, £15; and fourteen cane, £30 (1725).



EFFECTIVE ARM-CHAIR
A delicately finished piece of simple design. About 1720.

Two years later, four black cane and one elbow chair are worth only £5. Captain Robert Cox in the same year had twenty old cane chairs at a pound each, and twelve new ones at thirty shillings. Major William Blazeway, also in 1727, had six cane-back, £12; six cane-bottom, £10; six with fine rush bottoms, £10; and nine old cane, £9. Twelve new cane, £18, six cane-back, £10, six cane-

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bottom wooden-back, £10, also occur in 1727; and, choicest of all, twelve walnut cane chairs and elbow chair, £50 (1731). The prices varied from five shillings to four pounds each in Carolina currency during one decade.

In Glen's *Answers to the Lords of Trade*, he gives a table of the exports and imports of South Carolina for 1748. The total is given as £1,125,960-3-11 currency, which equals £161,365-18-0 sterling. Thus we must divide the South Carolina prices by seven, at that date, when comparing them with those of England.

Cane was used with all kinds of wooden frames, and sometimes cane was employed throughout, the walnut frame being the most expensive. In 1733, John Lewis had six maple matted chairs, £6, six maple cane do., £10, and one elbow do., £3. In 1735, Andrew Allen owned twelve plain cane chairs, £20; twelve do. and elbow do., £20; twenty-four flowered cane do. and elbow do., £50; and seven old chairs, £3. In 1742, we find six high-backed black cane chairs (old), £4. In the same year, Edward Hext possessed twelve cane and one elbow, worth £27, while his ten mahogany chairs are only valued at £20, and nineteen bass-bottomed at £7-10-0. In 1745, six cane elbow chairs are set down at £16. In 1747, bass-bottomed cane chairs are mentioned.

The walnut chair was made up in a variety of ways. In addition to those already mentioned, we find walnut matted, walnut and bottoms with red camlet covers, walnut with rush bottoms, leather bottoms, satin bottoms, silk damask covers, and red damask bottoms.

The example of a chair of the period given here is now in the Virginia Historical Society, Richmond. It is somewhat heavy, but solid and handsome. It has a modified

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lyre-shaped splat pierced with slits like three lancet Gothic windows interlacing a square with curved sides, the base being pierced with a heart. The top of the back is rolled over at the corners and centre like a strap or scroll. The front legs are cabriole with shell ornamentation and claw-and-ball feet. The back legs are slightly curved and rounded.



EIGHTEENTH CENTURY CHAIR

Chair by Thomas Chippendale or some close imitation of his method. The carving is very delicate. About 1760.

The Turkey-work chair is still in favour, and the common rush-bottomed and the choice Russia leather are found in large numbers. At this time the chairs known as the "black" and "white" also came in; the former was worth about ten shillings. Its shape and workmanship varied, for, in 1725, we find "twenty-two new fashioned black chairs and two elbow" valued at £36, and twelve ordinary ones at £6. In 1722, ten white (two low ones) were valued at £2. The bass-bottomed chair was general, and worth more than either of the former: "six bass-bottomed chairs, £4" (1722). The bass was used with various frames. In 1723,

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a "carved wooden bass chair" was worth twenty-five shillings. In Carolina, the palmetto also was freely used. We find "eleven parmetaw chairs, £2-15-0" (1722); and "twelve black permato chairs, £8" (1725). The "straw" chair was also esteemed. In 1727, seven "straw" are valued at £3-10-0. The "matted" is also found, and it occurs in the most valuable woods: "twelve walnut matted and one elbow chair, £35" (1731).

Other chairs recorded are: flag, sheepskin, maple matted, cedar chairs with basket bottoms, hickory, red, carved matted, corner, and, most expensive of all, twelve brocade-bottom chairs, £84 (1751). The "Windsor chair," the making of which became a separate industry, made its appearance early in the century. Three open Windsor chairs (John Lloyd) are valued at £3 in 1736; and two at £1 in 1741.

The mahogany chairs on page 148 are fine examples of the Chippendale school of the end of our period. They are beautifully carved on back, arms and legs, and the seats, of course, have not the original coverings. They are authentic specimens of furniture owned in Charleston before the Revolution, and they are now in possession of Mrs. John Simonds of Charleston, S. C.

The average house in the South was well supplied with seats. Apart from stools, settles, benches and couches, the number of chairs is often surprising. A few examples from Carolina will show that there was ample accommodation for callers. J. Guerard and S. Butler possessed forty-one and forty-three chairs respectively in 1723; R. Woodward 34, and D. Gale 65, in 1725; Captain R. Cox 32 (1727); E. Hancock 44 (1729); C. W. Glover 34, and S. Screven 40 (1732); J. Satur 32 and J. Raven 42 (1733); T. Somer-

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ville 50, John Lloyd 38, and John Ramsay 43 (1734); Andrew Allen 57 (1735); Edward Hext 41 (1742); Noah Serre 70 (1746); J. Wragg 51 (1751); and J. Roche 59 (1752). These numbers, however, are insignificant in comparison with those of Maryland and Virginia. In the inventory of the estate of William Bladen, of Annapolis, the various chairs reach the astounding total of one hundred and two. The other Marylander, Major Josiah Wilson, possessed only a beggarly forty-two.

The tables were equally varied during this period. In shape they were square, round and oval, in all sizes. The woods were cedar, pine, oak, English oak, walnut, black walnut, cypress, poplar and bay. Sometimes they were painted black, white and various colours. Naturally, the pine were the cheapest. In 1711, Nathaniel Wilkinson (South Carolina) owned: a large cedar table, £2-10-0; two small tables, £1. In 1722, we find Thomas Grimball (South Carolina) with: one old side table, £1; a walnut oval table, £4; one large oval cedar table, £8; a small table, £5; one side table with mulberry frame, £1-10-0. John Guerard, 1723, owned: five square tables, £9; a square oak table, £2; one large oval table, £6; a pine painted table, £1-10-0; an old oak table, £2.

The above examples show the relative values. In addition to these there was the bay table, and the slate-topped table. In 1727, a slate top table is valued at £1, and Richard Woodward owned a square bay table (£4), two bay and walnut tables (£8), besides an oval and cedar table. The slate soon led to the marble. In 1727, Major William Blaseway had three cedar tables (£12), two Dutch tables (£3), and one marble table in cedar frame (£15). This evidently was the latest thing out. Mahogany ap-

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peared a little earlier; it was naturally costly. Major Percival Pawley owned two mahogany tables in 1724, valued respectively at £9 and £11; and in the following year we find John Saunders with a large oval one at £7-10-0. Both men were rich. Sometimes the tables would be in great variety in one house. Besides cedar tables, the inventory of Samuel Pickering (1728), includes; one old Dutch painted table, £1; one Dutch table, £3; another Dutch table, £1; a screen table, £1-10-0; and a card table, £6.

C. W. Glover (1732) had six tables in his hall alone; T. Somerville (1734) had seventeen tables of various kinds. Among the varieties found are: two Madeira tables, £30 (1731); one tea table and one round three-legged tea table, £10 (1738); one round mahogany claw-foot table, £4, and one oval table, £6 (1740); small turn-up table with drawers, £15 (1741); red bay table, £8 (1742); cherry table, £7 (1745); six mahogany and two cypress tables, £40 (1745); large and small swinging tables, £2 (1746); cedar dining table, £3 (1746); oval maple table, £9 (1746); India tea table, £12 (1746); round stand mahogany table, £4; marble table, £10; folding poplar table, £5; little cedar table, £2; little pine table, fifteen shillings; painted table and side table, £10 (all 1751). In 1752, J. Roche owns a marble slab and frame valued at £20; in 1753, a white oak table is set down at £10; and in 1754, we find a small walnut flap table, £6, and small marble side table, £6. Lastly, a "Manchineal table" is appraised at £8 in 1741.

Turning now to the beds, we find many varieties. The trundle-bed and the "sea-bed" gradually disappear. The "standing bedstead" with sacking bottom was the com-

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BEDSTEAD WITH TESTER VALANCE

This bedstead is in the general style of that shown facing page 142, but with the carving much less elaborate. This, with the desk, chair and bed, belonged to Chief Justice Marshall.

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monest. It was made of oak, and, later, of mahogany or walnut, and was frequently carved. In 1727, Captain A. Muller had a folding bedstead and furniture, £30; and in 1733 Jonathan Main, a "press bedstead," £2. Others recorded are: a bedstead with poles, £5 (R. Vaughan, 1736); three screw bedsteads, £7-10-0 (T. Batcheller, 1737); a standing calico bed and furniture, £80, two others at £70 each, and a red and a blue Paragon bed at £35 each (Hon. A. Middleton, 1738); a field bedstead and coarse pavilion (Thomas Oliver, 1744); two yellow "Saunders bedsteads," £8, two pine bedsteads, £2, and four feather beds and bolsters, £180 (Isaac Cordes, 1745); a mahogany settee bed, £50 (John Lawrens, 1745); a pine bedstead and cord, £1-10-0, a "Sarsafaix" bedstead and cord, £1-7-6 (John Witter, 1746); a painted bedstead, £1 (G. Haskett, 1747); a four-post oak bedstead and bedding, £25, and a mahogany bedstead and bedding, £50 (Joseph Wragg, 1751); a four-post oak bedstead, £10 (1753), a cypress bedstead, £2 (1754).

It was, however, the bedding and adornment in which the chief value still lay. Thus, while the above-mentioned four-post oak bedstead and bedding were valued at £25 in 1751, we find another without the bedding set down at £10 two years later; and in 1746 S. C. Gaultier's mahogany bedstead (probably a low one), with sacking bottom, was worth only £5.

A fine specimen of the carved mahogany four-post bedstead is shown facing page 140. The posts are beautifully turned and carved in foliage designs and terminate at the top in pineapples. It is unusually large, measuring eight feet four inches from cornice to floor, six feet eight inches long and five feet one inch wide. The posts are fourteen

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inches in circumference, and the feet have deep brass sockets and bands into which the castors fit. It is now owned by Mrs. James H. Harris, of Richmond, and has been owned by the family for more than a century.

Some of the bed furnishings were very costly, and the materials and styles varied greatly. Mosquito netting, made into a canopy and still known as a pavilion in South Carolina, was common all through the South. It was spread over the hammock as well as the bed; it was sometimes coloured and seems to have been quite expensive. Some of the prices are as follows: a pavilion, £8 (1722); two "gauzed" pavilions, £20 (1725); a pavilion and hammock, £5 (1725); a thread pavilion and hammock, £5, and two gauze pavilions and hammocks, £4 (1745); two gauze pavilions and hammocks, £30 (1745); and a bed pavilion, £10 (1746).

Curtains and quilts are even more important, and are often clearly described. Thus, we have a set of green serge curtains, £7 (1723); bedstead with blue curtains, £20-5-0 (1723); set of green serge curtains, £7 (1723); suit of curtains and quilt, £30 (1724); and a suit of calico curtains, £7 (1725). John Jordon, of Maryland, owned in 1729 a scarlet camblet bed frame, six window curtains and three valance and one old red china bedding and bed. S. Screven, of South Carolina, had in 1732 five bedsteads and beds, eleven sheets, ninety-nine blankets, fourteen pillows, four quilts, one cover, and one set of curtains, amounting to £163.

John Washington, of Westmoreland County, Virginia, left to his daughters "the white quilt and the white curtains and vallians"; Mary Washington left to her son, General George Washington, her best bed, bedstead of Vir-

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BEDSTEAD

Richly carved high posts, and bars for light curtains or mosquito nets. This piece shows very elaborate carving of a kind which, originating near the end of the seventeenth century, continued to be used as late as 1830.

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in circumference, and the feet have deep bra[ss] and bands into which the castors fit. It is [owned] by Mrs. James H. Harris, of Richmond, and [has] been used by the family for more than a century.

[Most] of the bed furnishings were very costly, and [the] names and styles varied greatly. Mosquito netting, [which] was and still known as a pavilion in South [Carolina], was common all through the South. It was [used] over the hammock as well as the bed; it was sometimes [used] over a bed and seems to have been quite expensive. Some [of the] prices are as follows: a pavilion, £8 (1722); [two] "thread" pavilions, £20 (1725); a pavilion and hammock, £5 (1725); a thread pavilion and hammock, £7; two green pavilions and hammocks, £4 (1745); two pavilions and hammocks, £30 (1745); and a [pair] of (1761).

[Bed] quilts are even more important, and are [often] described. Thus, we have a set of green serge [curtains] (1723); bedstead with blue curtains, £2 (1723); [set] of green serge curtains, £7 (1723); curtains and quilt, £30 (1724); and a suit of calico [curtains], £7 (1725). John Jordon, of Maryland, owned [in 1729] a scarlet camblet bed frame, six window curtains, three valance and one old red china bedding and bed [screen]. Of South Carolina, had in 1732 five bedsteads, [five] beds, eleven sheets, ninety-nine blankets, fourteen pillows, four quilts, one cover, and one set of curtains, amounting [to] £163.

[Mrs.] Washington, of Westmoreland County, Virginia, [left] to her daughters "the white quilt and the white [counterpane] and valliants"; Mary Washington left to her [son] George Washington, her best bed, bedstead of [Virginia]

BEDSTEAD

Richly carved high posts, and bars for light curtains or mosquito nets. This piece shows very elaborate carving of a kind which, originating near the end of the seventeenth century, continued to be used as late as 1830.



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ginia cloth curtains, and a quilted blue and white quilt; and to her granddaughter, Polly Carter, a bedstead draped with purple curtains and covered with a white counterpane.

Anne Le Brasseur (1742) possessed a bedstead with sacking bottom, bed, bolster, two pillows, two rails and a head-board, a moulded wooden tester, and a blue and white cotton counterpane, all worth £35. Among other bed-furnishings we find: a cotton counterpane, £8; a suit of calico curtains, bedstead, pavilion, mattress, feather-bed, bolster and pillow, and window curtains, £100 (Thomas Oliver, Esq., 1744); a lined set of curtains, £10; a white pavilion, £6 (1744). James Matthews (1745) possessed in his "front room upstairs" a blue chintz bed and furniture with pavilion and window curtains, appraised at the astonishing sum of £200. The bed and furniture in the "back room upstairs" was valued at £150; and in the "front room garret," among other things, was a bed and furniture, £70; two pavilions, a suit of chintz curtains and chintz counterpane, £120; and bed-linen to the value of £325. It is evident that these values are not very exceptional, for the same year we find another householder in possession of "2 sutes curtains, £100." The latter must have been of chintz, which was plainly the fashionable material and probably the "latest thing out." It seems to have been imitated, and its relative cost to calico appears from the following: "one set green curtains, £5; one set Indian calico ditto, £7; one ditto, £10; one ditto mock chints, £40."

The curtains at the windows frequently matched those of the bed, and in the majority of cases this harmony was observed. Among other kinds we find, in addition to those already given, a set of curtains, lined, £10 (1744); 2 suits

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of curtains, £100 (1745); 3 red window curtains, 15 shillings (1747); 1 set calico curtains, £20 (1747); 3 pairs window curtains, £3 (1751).

Feather or flock beds on corded sacking-bottoms were the commonest arrangement, but hair mattresses were in use in wealthy families, in the early part of the century. Roland Vaughan owned two, valued at £10, in 1736.

Screens were by no means uncommon, but the hand-screen is not often found. Sometimes they were small round or square frames sliding on a post. These frames were sometimes painted wood and sometimes they were covered with embroidered materials. The values naturally varied greatly. In 1725, a pair was appraised at £1, and in 1727 one screen at £30. T. Fisher owns one at £6 (1736), and S. Eveleigh two at £15 (1738). A painted screen, half worn, is valued at £6, in 1741, and two leather ones at £15, in 1744. In the latter year a screen (kind not stated) is worth seven guineas. In 1745, Sarah Trott owns a leather one valued at £10-2-0, and in 1745, one belonging to E. Heskett is put down at £8. T. Wragg (1751) possessed two particularly choice specimens, one gilt (£30) and one stamped leather (£20). In the latter year we also find a painted screen (£4-10-0); and ten guineas is the value of a four-leaved screen in 1754.

Till nearly the middle of the eighteenth century the carpets mentioned were still only coverings for tables, bureaux, etc. The distinction is clearly drawn in the inventory of Noah Serre (1746), in which we find two painted table carpets, £2, and one painted floor cloth, £10. Other carpets are Scotch, Indian, hair, and Turkey.

Thus we see that the rooms were bright and cheerful with a variety of colour, and the somewhat sombre effect of

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DRESSING-TABLE

This mahogany dressing-table is owned by Mrs. Andrew Simonds, of Charleston, S. C.

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mahogany did not dominate until comparatively late in the century. Cushions were largely used to make the chairs comfortable: they often had covers embroidered by the female members of the family. Rebecca Axtell (1727) had four chair covers worked, £1. T. Gadsden (1741) owned eighteen green damask cushions, one cover for the easy chair and for the cushions for ditto, one cover for the settee with two bolsters, £12; and two cushions covered with blue. Anne Le Brasseur (1742) owned an "easy chair and cushion covered with crewel wrought and a calico cushion case," £30; and two crewel wrought chair bottoms, £2. J. Wragg (1751) had an easy chair and cushion valued at £15, and in 1754 we find an easy chair and three covers for same, £20.



MAHOGANY CHAIR AND DRESSING CASE

The dressing case was imported by Randolph of "Curls" in 1721. The brass handles are original.

The curtains also were frequently adorned with needlework. An instance of this occurs in the will of Anthony Walke, of Fairfield, Princess Anne County, Virginia: "To my son Anthony my suit of embroidered curtains, in membrance of his mother (Jane Randolph) who took great pains in working them—my father's walnut secretarie and clock," etc.

Corner cupboards came into fashion about 1710, after which date they constantly occur. Presses, cupboards and chests of drawers were made principally of cedar, pine and

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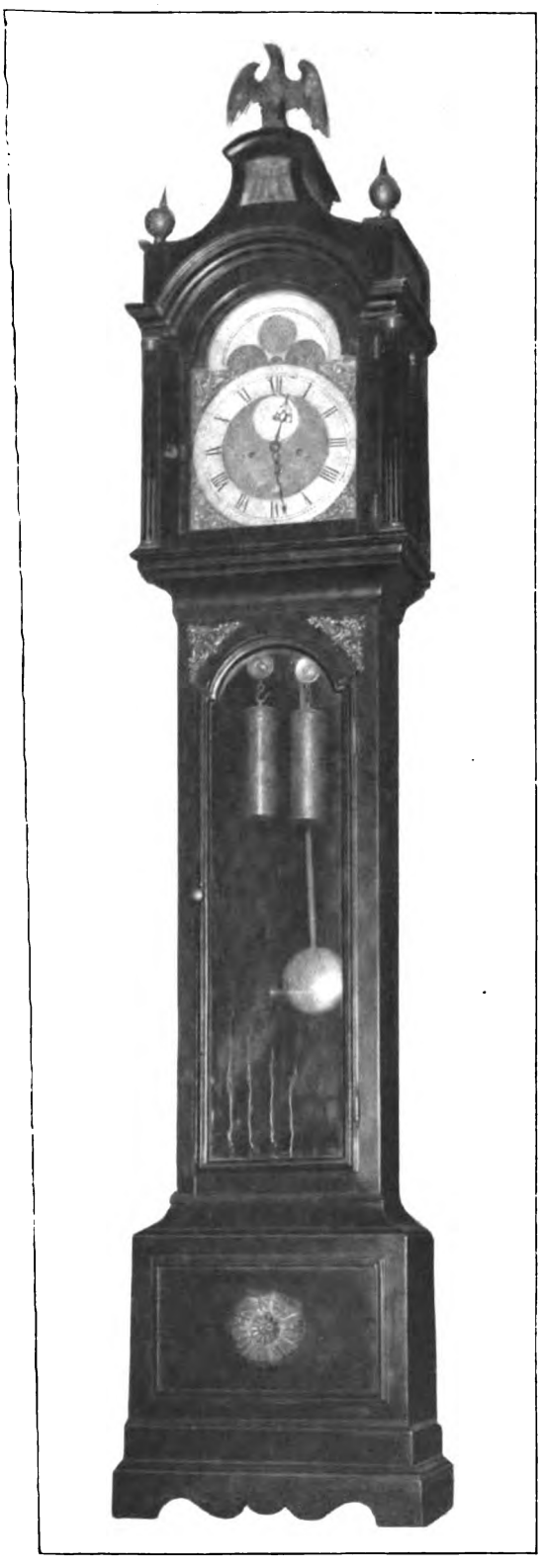
cypress during this period. They were not cheap; an article of furniture containing drawers (especially with lock and key) was always highly esteemed.

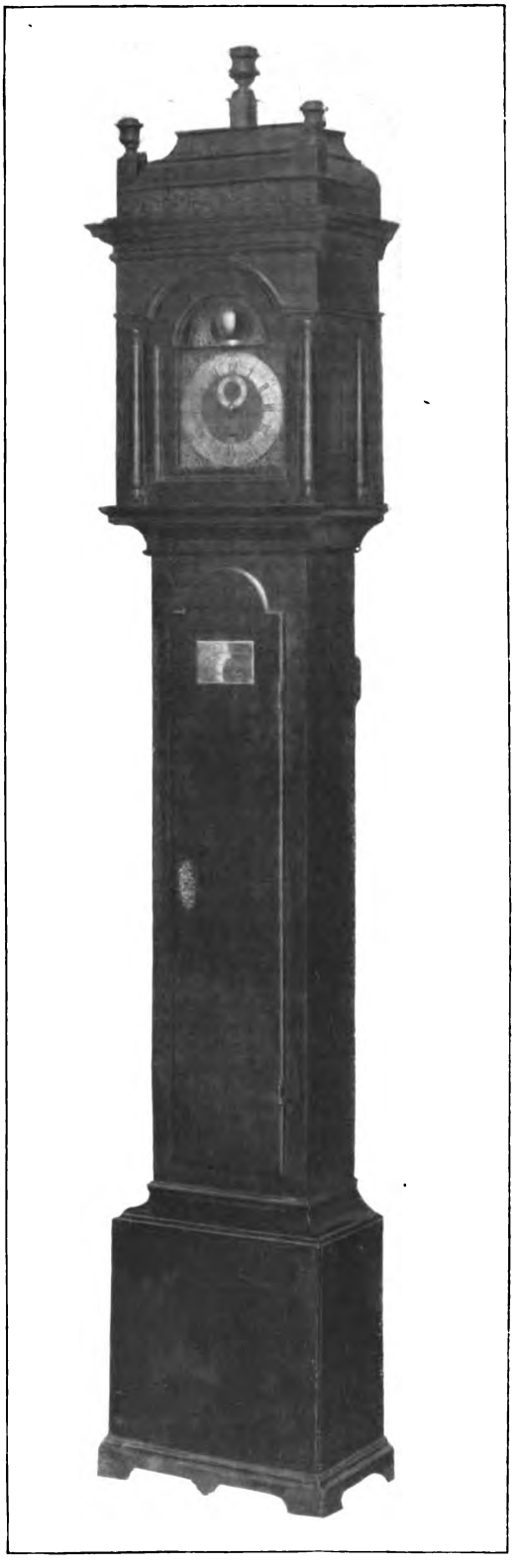
An example of an early mahogany chest of drawers is given on page 145. It is very plain in form and diminutive in size. The drawers have the original brass handles and key-plates, and the colour of the mahogany is unusually rich. It would probably be hard to find an earlier example in the country, for it was imported by Thomas Randolph, of "Curls," and is now in possession of his descendant, Mrs. J. Adair Pleasants, Richmond, Va. The dressing-glass above it is also of mahogany and about the same age. The brass candlestick is contemporary. The chair standing to the left is of mahogany, lighter in colour. The plain square back, with pierced jar-shaped splat, plain squared legs and straining rails show that this also dates from early in the century, probably not later than 1730. The castors, in all probability, are later additions.

The plate facing page 116 shows an old mahogany chest of drawers, with swell front and brass handles, owned by Miss Susan Pringle, Charleston, S. C. Upon it stands a japanned dressing-glass, of which we find so many instances in the inventories. The present example was said to have been one of the first imported into Charleston from the East. A similar dressing-glass appears in Washington's bed-room in Mount Vernon. (See Frontispiece.)

Clocks existed in considerable numbers: the high clock-case was often carved and moulded, and made a handsome piece of furniture in the hall or dining-room. The small clock was used, however, and its price could be equally high. In 1751, the Hon. J. Cullom owned a table clock valued at £100, while Dr. J. Gaultier's small alarm clock

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TWO EIGHTEENTH-CENTURY CLOCKS

The clock to the left was made in Charleston, and tells tides as well as phases of the moon; it is owned by Mrs. Andrew Simonds, Charleston, S. C.

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(1746) was only worth £2-10-0. The cases were often worth more than the works, and we have data for forming an idea of the relative values. In 1727, John Bateson, clockmaker, died, possessed of a silver repeating watch, £90, and an eight-day clock movement, £25-10-0. In the same year two clocks are appraised at £15 and £40. In 1733, one clock-case is worth £50, and another clock and case, £35. Other values are £40 and £20 (1734); £50 (1738); and £35 (1741). T. Lloyd owned a black japanned case clock, £35, in 1742; and Dr. J. Gaultier, an eight-day ditto, £50, in 1745. Captain H. Hext and James Matthews each owned a clock valued at £80 in the latter year. G. Haskett had one worth £50 (1747), and J. Roche another at £75 (1752). Two years later, two japanned eight-day clocks were appraised at £40 and £50.

The accompanying example is a fine San Domingo mahogany clock with handsome brass mountings, owned by Mrs. Andrew Simonds, Charleston, S. C. It tells the tides and the phases of the moon, as well as the month, day and hour. Let into the wood and under a glass frame is the date "1717." A brass plate on the face bears the words "William Lee, Charles Town." The spelling is that which was in use in the city during the first century of the settlement, and is in itself evidence that the clock is over 125 years old. It was used as a packing-case for Revolutionary bayonets, which were, however, never shipped to their destination.

Pictures and maps are found in considerable quantities in the houses during the first half of the eighteenth century, but unfortunately the inventories do not often state the subjects. The prices, however, are very moderate as a rule;

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in fact, in many cases, we are forced to the conclusion that the frames and glasses were valued as highly as the pictures themselves. The maps are also set down without description in most cases. The hall always had a generous supply of what pictures the family possessed. Sometimes a distinction was drawn between "pictures" and paintings," which would argue the former to be understood as engravings. Frequently the number is not mentioned, the item simply reading "old pictures," or "a parcel of old pictures."



TWO CHAIRS

These chairs are delicately carved in mahogany, and are very valuable pieces; date about 1750.

It is customary to think of old and "Colonial" furniture as consisting entirely of mahogany. This idea is erroneous, as we have already seen. Mahogany furniture was practically non-existent in the South before 1720, and then, even among the wealthiest, its spread was very slow. Twenty-five years later there were only a few scattered pieces in most of the houses, and sometimes there was none at all. In 1746 no mahogany is mentioned in the inventory of Daniel Townsend, whose estate is appraised at more than £20,000: his furniture consisted of walnut, cedar, pine, and maple. Richard Wright, 1747, who was also exceedingly rich, had a good deal of mahogany, but it was liberally sprinkled with "leather-bottomed, bass-bottomed, rush-bottomed" and cane chairs. People in moderate circumstances

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occasionally possessed a mahogany table, but their furniture was almost entirely oak, pine, bay, cypress, cedar, and walnut.

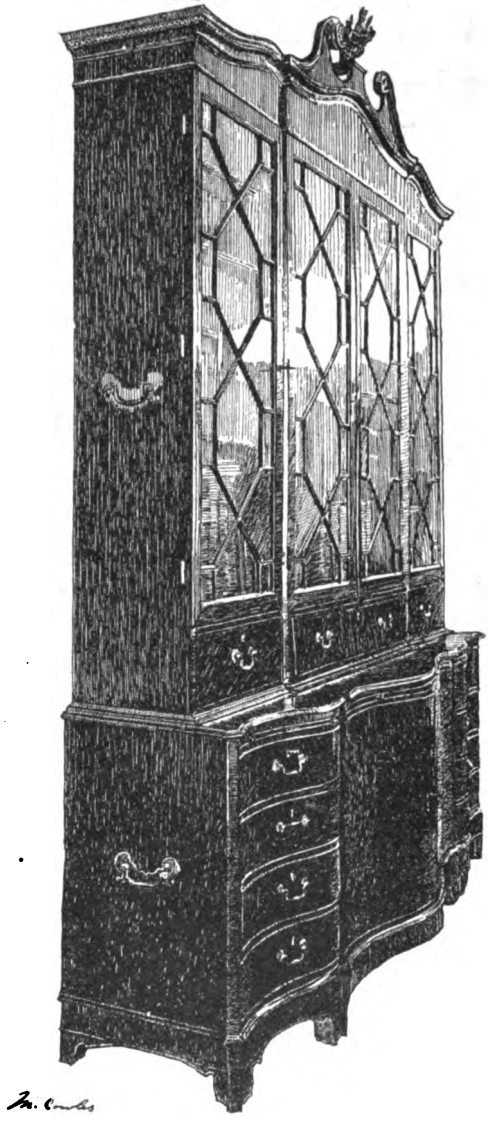
Towards the middle of the century the rage for mahogany was fast increasing. The Carolina planters were exceedingly prosperous and their houses showed a degree of luxury unsurpassed by the London merchants. In 1751, Mr. John Morton, whose estate was valued at £21,355, possessed rich furniture and quantities of it. With the exception of six common black chairs and an "iron japanned table and waiter," it seems to have been all mahogany. Among other things we find a harpsichord (£150); two sets of prints of Hogarth's Rake's Progress and Harlot's Progress (£30); another harpsichord and a spyglass, together valued at £30; a mahogany bookcase (£100); 12 plain mahogany chairs (£40); 12 brocade bottomed chairs (£84); a mahogany cradle and two cases of bottles (£15); and a yellow silk bed-quilt, which must have been very choice, since it was valued at £10.

The growing taste for furniture of the Chippendale school is clearly seen towards 1740. The prices of comparatively minor articles show that the new style has arrived. R. Vaughan, 1736, has a large mahogany chest of drawers, £25; a mahogany bookcase, with sixteen square glasses, £20; a mahogany paper case, £16; a small mahogany writing desk, £10; a mahogany tea-box, £3-10-0. T. Gadsden, 1741, has a glass bookcase escritoire, £40.

In Maryland, also, about this time, mahogany was in vogue, and the best of it came by way of England.

Other evidences of the general practice of importing the finer furniture from England, until the Revolution, is afforded by the Will of Anthony Walke, of Fairfield, Princess Anne County, Virginia:

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BOOKCASE

Later years of eighteenth century. This special piece is extraordinarily large.

"I give to my wife, Mary Walke —— the sum of fifty pounds sterling to buy furniture for her best room, in case I should not send for it before my death——."

Facing page 140 is a mahogany bed and chair from "Bolling Hall," Virginia. The carving of the posts is not very elaborate, but is quite characteristic of so many beds of the period. The little dressing glass and drawer is also mahogany and typical of so many we have had mentioned in the inventories. The secretary is mahogany, inlaid, and with brass mounts. The two sham top drawers are, of course, one piece, which lets down in front to form a writing desk, with the usual arrangements inside. It belonged to Chief-Justice Marshall, of Virginia, and is now in the house of Mr. Thomas Bolling, Richmond, Va.

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SOME OLD NEW ORLEANS PIECES

Lady's working-table, candlesticks, liquor set and Russian Samovar. The table is in Louis XIV style and has drawers with secret bottoms. The liquor set is very rare.

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A Chippendale bookcase is shown on page 150. It is of colossal dimensions. This is the property of Mr. George S. Holmes, of Charleston, S. C., and is an old family piece, as two or three of the original drawers were used by the British officers for horse-troughs. Their places have been supplied by "new ones" made directly after the Revolution. The wavy cornice is surmounted by the brass ornament.

Opposite page 92 is a room in the home of Mr. Andrew Simonds, Charleston, S. C. It is furnished in the old style, with brilliantly flowered chintz hangings, chair covers, and wall-paper to match. The bed is an old piece of Charleston mahogany, beautifully carved, each post being a succession of pine-apples and foliage. The tester is also carved. It belonged originally "to the fairest woman in all the Carolinas," over a century ago. The rest of the furniture is of somewhat later date. The dressing-table, a handsome specimen, inlaid with brass, is shown again on page 144. The chair at the foot of the bed is of the Hepplewhite School, and is of an unusual size and very rich carving. The chair in front of the table is exceedingly late.

Louisiana, though partly colonized during the Seventeenth Century, contained no flourishing towns nor thriving plantations, and therefore research into its furniture yields little result. New Orleans, at first a penal settlement, knew nothing of wealth or fashion until late in the Eighteenth Century. What good furniture the higher officials possessed was naturally of French make, and pieces of the styles of Louis Quatorze, Quinze, and Seize undoubtedly found their way across the water. The fine examples of those periods still to be found in the city, however, were brought in or imported, at a considerably later date.

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While the carved oak was the furniture fashionable in England and her colonies, the furniture of France was particularly luxurious. The general taste for magnificence in the reign of Louis Quatorze produced the ornate *meubles de luxe*, of which Boule and Riesener were the most famous designers. Cabinets, *encoignures*, *fauteuils*, tables, commodes, clocks, *armoires*, etc., were veneered with tortoise-shell and inlaid with brass, and richly ornamented with gilt bronze mounts. The styles of Louis Quatorze, Louis Quinze, and Louis Seize will be treated in a later chapter, but we give an example (see plate facing page 150) of Boule's work. The piece is a lady's work-table of the Louis Fourteenth period. It is of ebony, with the kind of veneering just mentioned. It has the usual bag, or well, for small receptacles, and curious drawers with secret bottoms. It was a present from Louis Philippe to the Marquis de Marigny. Upon the table is a liquor set with bottle and glasses of crystal inlaid with gold. The case is ebony inlaid with nacre and bronze. This was a gift from Gov. Villere to the Marquis de Marigny. The silver candlesticks also belonged to Marigny, a present from Toledano. Beneath the table stands a Russian *samovar* of bronze.



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THE FURNITURE OF OUR FOREFATHERS



PART III

EARLY NEW ENGLAND

IMPORTED AND HOME-MADE PIECES
OF THE SEVENTEENTH CENTURY

DOUBLEDAY, PAGE & COMPANY
PUBLISHERS : : NEW YORK

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III

THE FURNITURE OF OUR FORE-FATHERS

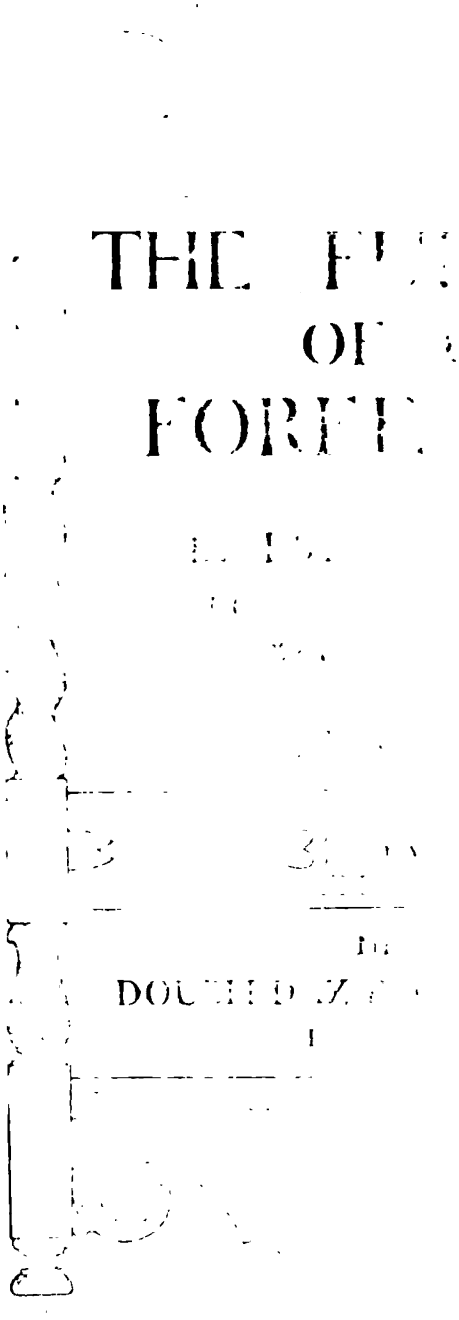
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CARVED OAK CUPBOARD

Owned by Mrs. Walter Horner, Wethersfield, Conn. See page 169.

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CARVED OAK CUPBOARD

Owned by Mr. Walter Hosmer, Wethersfield, Conn *See page 163.*

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART III

NEW YORK
DOUBLEDAY, PAGE AND COMPANY
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JUL 3 1901

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WITH CRITICAL NOTES ON MANY OF THE PLATES BY RUSSELL STURGIS

ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS INITIALS, R. S.

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FRONTISPIECE: CARVED OAK CUPBOARD FACING 153

KITCHEN IN THE HANCOCK-CLARKE HOUSE FACING 155

In which a number of miscellaneous articles, authentic relics of old times in America, have been brought together. On the left the object on the lowest shelf is a foot stove such as was used in church, and not only there. The andirons are of no importance as works of art or industry. The leather portmanteau on an upper shelf should be compared with those facing page 224, but this is one of a later date than they and belongs to the time when the stage coach was available. The chair is of the most interesting type. The leather receptacle hanging on the wall above the chair is a trunk-mail only a little larger than those which were used in days of horseback journeying. On the wall beyond the door there hang first a pair of saddle-bags of leather. Beneath this is a settle of the real fireside kind, such a piece of furniture as was used in the country houses of England from very early times; the back reaching the floor so as to shut out draughts. In front of the fireplace are three "tin kitchens," or "Dutch ovens," shaped so as to gather and reflect upon the roasting joint the heat of the open fire. R. S.

CARVED OAK CUPBOARD . . . FACING 158

Such as we should call to-day a cabinet, or, using a French phrase, *bahut*. The frontispiece shows the same piece with the upper door shut. There is no reason for the half-hexagonal shape of the upper part except the desire to preserve the decorative effect of the two corner pillars standing free; and these pieces were made rather for their stateliness than for mere utility. Consult a similar piece in Part I, plate opposite page 36. In the present instance the sculpture is all in scrollwork, much more easy and flowing than that common to Elizabethan design; it is probably of the time of Charles I, and the details studied partly from Italian models. The fact that the sculpture is flat, a mere sinking or "abating" of the background, indicates a provincial or up-country piece of work as distinguished from that of a centre of manufacture and fine art. Other pieces in the present chapter have the same peculiarity. This flatness is hardly abandoned in any part, and the solid sculpture, as in the Ionic capitals, shows an unpracticed hand. R. S.

SETTLE WITH TABLE TOP 159

The back of which is formed by a table top that can be dropped into a horizontal position. Exactly such a piece of kitchen furniture can be bought to-day, cheaply made, and called an ironing table. R. S.

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OAK TABLE . . . . . FACING 160

Which was originally made to lift, probably attached by hinges on one side in order to save room in the fashion shown in the settle, page 159. The unusually large bulbs which form part of the design of the legs are stained black. The very awkward form of the straining piece is to be noticed. The attempt is evident to keep the horizontal bars away from the ankles of those who may sit at the table. R. S.

OAK CHEST 161

The decoration of which by means of mouldings worked in the solid wood is suggestive of that lingering of mediæval methods of design which exists, more visibly, in seventeenth-century buildings of Rhode Island and Connecticut. There is no affectation of classical design about this piece; it is put together simply with tenons held in their mortices by pins. R. S.

CARVED OAK CHAIR . . . FACING 164

Of which the form is simple and agreeable, the turned legs and balusters being well proportioned to the whole, and the unusually heavy parts very effective in giving the appearance of immovable solidity. The piece is of that epoch when the English artisans were trying to work in a style which was new to them, and which involved as they thought the covering of every part with ornament. The mediæval leafage had to be abandoned, and they were not provided with adequate material to replace it; for the peasant sculptor has used the Elizabethan strap ornament only for the top rail, the rest of his work being poorly designed scroll patterns of his own imagining. R. S.

TWO CLOCKS . . . . . FACING 168

Both clocks are of English manufacture and are good typical examples of the period.

OAK CUPBOARD WITH DRAWERS 169

But with the balusters and the curious half balusters which are applied to the surface for ornament made of some finer grained wood and stained black. The relation of these curious half balusters to the engaged columns so much sought after in buildings of the time would be curious to make out; for in either case it suggests the making of flat drawings rather than the working out the building or the furniture in modelling clay. The idea that, because a whole round shaft or pillar is good, therefore a split one is good also has done a great deal of harm to design. R. S.

OAK CRADLE AND TABLE 176

Two simple specimens of native make. The cradle was made in 1680. There is upon it a slight attempt at decoration. The table, not a large one, is somewhat rougher, although the legs are turned. The drop ornament is characteristic of much furniture of the period (see the chair on page 45). E. S.

CHEST WITH DRAWERS . . . FACING 176

Of the kind which was called also Chest on drawers, from which term was probably derived the more modern term, Chest of drawers. In such pieces of furniture the chest when spoken of by itself was often called "well;" of course because you dipped into it from above. The design, with mouldings and half balusters applied and probably made of different wood from the piece, is chiefly admirable for the painted ornament in red and white. An Oriental propriety of feeling for color seems to have controlled it. R. S.

COURT CUPBOARD 178

Called in modern times more commonly "cabinet." In this case the effect of free pillars at the angles (see frontispiece and facing page 158) is got by setting back the whole upper part of the cupboard. In some few cases the quasi-architectural effect here mentioned is got without the twofold inconvenience of having the doors open upon a solid

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table top, the things standing upon which are likely to be brushed away, and of not very easy access to the interior; and this by the simple device of opening a door in each end of the upper box, the front of which remains fixed. In this and in the cabinet shown on page 207 the doors open in the front, with infinite inconvenience; for, indeed, the ordinary box cabinet is as clumsy as it is monumental. R. S.

OAK CHEST WITH DRAWER . . . FACING 178

The chest proper or Well being of unusual dimensions. This is an admirable piece of panelling, the traditional character of the adornment by cutting and moulding being well carried out in the decorative sculpture. The square panels of the front have their top and bottom edges, viz., those on the horizontal rails, chamfered with a simple splay ending in curved stops, but the upright mullions are elaborately moulded on both edges, a system of mouldings which is not repeated on the sides of the corner stiles—an excellent distinction and full of charm to the lover of solid woodwork. R. S.

OAK CHAIR 181

In which the carving shows a very slight advance from the flat, abated work facing page 158. The working of the stiff and sharp leaves in the uprights which form part of the panelled back is very interesting as showing how very great a change in otherwise flat work is to be obtained by a few well-imagined groovings and sinkings. R. S.

TABLE AND CHILD'S CHAIR . . . FACING 182

The table leaves are supported by triangular brackets of unusual size. This belongs to the third system described in the legend of table on page 201, but differs from nearly all tables with swinging brackets in having the brackets so long as to frame into the straining piece below. R. S.

CARVED OAK CHAIR AND LEATHER CHAIR . . 183

The cane chair is of the Charles II period, with turned supports and straining-rail. The second chair was originally an early variety of the low leather chair. E. S.

CANE CHAIR AND LEATHER CHAIR . . . 184

The cane chair is a transitional form, showing Dutch influences. The legs have a distinct suggestion of the cabriole shape. The low leather chair has been re-upholstered and is of a somewhat later development than that on the preceding plate. Engravings of Abraham Bosse, 1633, show precisely this kind of chair. E. S.

RUSH-BOTTOMED CHAIR . . . FACING 184

This early example of a "wing-chair" is interesting as showing no trace of carving or other characteristics of the Jacobean period. Its comfort was increased by a cushion. The feet show the growing Dutch influence towards the end of the century. E. S.

RUSH-BOTTOM AND CANE CHAIRS . . . 186

The chair on the left shows the back with a more developed use of the plain central panel as an ornament, the cane webbing on either side now having been discarded and the top being slightly shaped towards the form of the bow which will shortly become so popular. A little further development of the feet will also produce the hoof feet. The centre chair has been cut down into a rocking-chair and its original proportions entirely changed. The chair on the right is a late example of this period. E. S.

RUSH-BOTTOM, TURNED AND CANE CHAIRS . . 187

These are three more varieties that were very common during this century. The centre chair is very ungainly, the turned supports being very massive. The hollow prepared for the cushion is plainly visible. E. S.

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CANE CHAIRS 188

These are chiefly interesting for the panels of cane in the back and the combination of turned and carved work in the frames. E. S.

CANE COUCH AND ARMCHAIR 190

The couch is a good specimen of the period, the carving being uniform with the prevailing style of chair. The cane bottom has been replaced with modern material. E. S.

CARVED OAK CANE CHAIRS 193

The chair on the left is an exceedingly handsome specimen and is more elaborately carved than many of the chairs of this period.

SETTLE WITH FOLDING CANDLESTAND . FACING 194

The back of which does not seem ever to have reached the floor. The panelled back and arms are high enough to guard the person against any draughts above, as from open or leaking windows. The adjustable stand for a candle or a cup of tea is an unusual feature —one that may well have been added at a later time, perhaps at the behest of someone who liked the particular corner by the fire which the settle afforded him or her, and who desired such a convenience at the elbow. R. S.

TURKEY-WORK SETTEE . . . FACING 198

This is an unusually interesting example, as the original Turkey-work covering has been preserved and enables us to see the material that gave its name to one of the most popular class of chairs for fully half a century. The variegated colors and patterns produce a very bright effect. The framework is of turned oak and the settee is both comfortable and attractive. E. S.

OVAL TABLE 200

With eight legs, very similar to that shown on page 201, the difference being that while on page 201 all eight legs reach the floor, at least in appearance, in the present example only six stand on the floor, while the other two are confessedly revolving uprights into which the swinging structures supporting the leaves are framed. A comparison between the designs of these two tables is very interesting. There are some reasons for thinking that that shown on page 200 is much earlier than that shown on page 201, but the latter design with the baluster-shaped legs seems more graceful. There is no common piece of late seventeenth-century furniture more pleasantly fantastic or more agreeable, both for use and decorative effect, than these many-legged tables when of pretty form, or, as is less common, of beautiful wood. R. S.

OVAL TABLE 201

Of the more elaborate sort, in which the support for the leaves when open is afforded by a revolving frame with two legs.

The three-cornered table in Part II, opposite page 118, gives another and sometimes a very useful form. R. S.

OAK COURT CUPBOARD 207

This is practically identical with that described above and shown on page 178.

CUPBOARD CHEST OF DRAWERS . . FACING 210

The uppermost large drawer oddly designed so as to resemble the front of a cupboard, while the drawers are enclosed and concealed by two doors. The style of the work resembles that of the two chests, pages 217 and 218.

Two pieces shown in Part II may be compared with this, but they are secretaries rather than chests of drawers in the ordinary sense. The general idea of having the drawer fronts enclosed and concealed by doors, though good as a preventative against

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dust, was more commonly intended as an additional element in the dignity of design than as a utilitarian device; for dust was not much to be feared in the small towns of the seventeenth century. R. S.

LARGE AND MINIATURE CHEST WITH DRAWER . 212

One of the earliest forms of the piece of furniture which grew into the modern chest of drawers, called in French Commode (the only piece of furniture out of many which has preserved that name), and in the United States generally Bureau. It can hardly be later than the year 1700, though the handles and scutcheons are more recent. As for the little box set upon it, this, whether considered as a child's toy or as a convenience for toilet articles, may be of any date from 1700 to 1800, the type prevailing longer in such small objects. R. S.

OAK CHEST WITH DRAWER 213

Not unlike that illustrated on page 212 except that the somewhat elaborate panelling, with mouldings planted on, implies an origin in a city workman's shop. It is possible, however, that the piece has been altered, as the end, with a very elaborate raised panel apparently boxed out, is certainly not of the same design as the front. R. S.

OAK CHEST WITH DRAWERS . . . FACING 214

And the usual "well" still retaining its full depth, so that, with the rim so high, it must have been inconvenient to deal with the objects laid upon its bottom. The ornamentation by applied black-stained half balusters and half ellipsoids is of one epoch, the carving of the central panel and probably of the side panels of another. There is something extremely attractive in the sun-flowers or dahlias sunk into the wood and only slightly relieved from the sinking, and it would be pleasant to know when and by whom that spirited piece of carving was executed. R. S.

OAK DESK . . . . . FACING 216

In its present form apparently a reading desk but chiefly attractive on account of the very unusual carving of the front. The date, 1684 and the initials W. H. are not to be overlooked. The way in which these and the scroll ornaments are cut out and the whole surface around them abated and punched with a rude point, probably a large nail, the end of which had been filed—speaks of the up-country carpenter who had orders to make something a little unusual. R. S.

CARVED OAK CHEST . . . . . FACING 216

Probably not later than 1640, and carved with extraordinary skill, taste and ability. Such comment must needs be relative; the work lacks in grace if compared with Parisian work of the period, or with that of the great central district of France, Touraine and Berri and as far east as Burgundy; but it has close relations to the work of the seventeenth century in the south of France, and is singularly bold and masterly with a willingness on the part of the workman to sink deep into the hard wood, producing a kind of counter-sunk relief or cavo-relievo which is unusual in such work. R. S.

OAK CASE OF DRAWERS 217

One of the most unusual character. The purpose of the maker in providing ten drawers, no one of which is of length sufficient to lay a gown or a cloak in without much folding, is a puzzle; but one who had other chests of drawers would find this a valuable piece. The decoration is of that vexatious sort which is limited to the planting on of turned pilasters and worked mouldings, nor can anything be said in praise of the piece except for the general character of its proportions. R. S.

OAK CHEST OF DRAWERS 218

Quite small compared with that shown on page 217. R. S.

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CHEST, OR "NEST," OF DRAWERS 219

And a very deep well. Such pieces as this, made perhaps of apple wood, perhaps of maple, were common in New England towns and were usually the work of the local carpenter. It is nearly always impossible to date them, as the simple mouldings of the drawers, the fronts of which project beyond the frame, are traditionally copied by generation after generation of workmen, and there is no other ornament whatever. R. S.

OAK CHEST OF DRAWERS 221

With the unusual added convenience of a hinged and dropping leaf at each end with an adjustable bracket to support it. The character of the design is not different from that of several pieces illustrated in this chapter. R. S.

KITCHEN IN WHIPPLE HOUSE . . FACING 222

Which should be compared with that in Plate I. The room itself is of vastly greater interest on account of the unaltered and unceiled floor overhead, with its heavy moulded timbers. The furniture in the room includes an excellent table with one dropping leaf and six legs—at least there is no evidence of there having been another leaf with two more legs on the side nearest the spectator; chairs of about 1700 and of unusual grace and delicacy of design, and various utensils more interesting to the student of manners and customs than to the artist. Such a student may enjoy the coffee-pot with a choice of spouts, one spout set at a right angle to the handle and another in the line with the handle, so that the mistress of the house can pour in the English or the French way at pleasure. In this room the partition of heavy planks should be noted; each plank worked with a bevelled edge on one side and a rabbet and moulded tongue on the other side, so that they fit one another like clapboards. R. S.

TRUNKS AND FOOT-WARMERS . . . FACING 224

(Compare also those in the Hancock-Clarke kitchen, facing page 155.) The cylindrical form of traveling trunk was rare in the seventeenth century. It was convenient for packing on horses or mules; but the piece in question is a little too elaborate for that and suggests rather the back of the traveling carriage or post-chaise. The design, if so simple a composition can be called by that name, with large brass nails holding bands of colored leather to the hair-covered trunk, is full of interest. R. S.

OAK CHEST WITH DRAWERS . . FACING 226

Worked all over with very slight incisions which, though the manner of decoration is feeble and the forms arbitrary, non-traditional and without purpose, has yet a pretty effect when considered as a covering pattern—as if a wall paper of unusual design had been applied to the surface. R. S.

LOOKING-GLASS FRAME . . . FACING 230

This is a typical olive-wood frame of the period.



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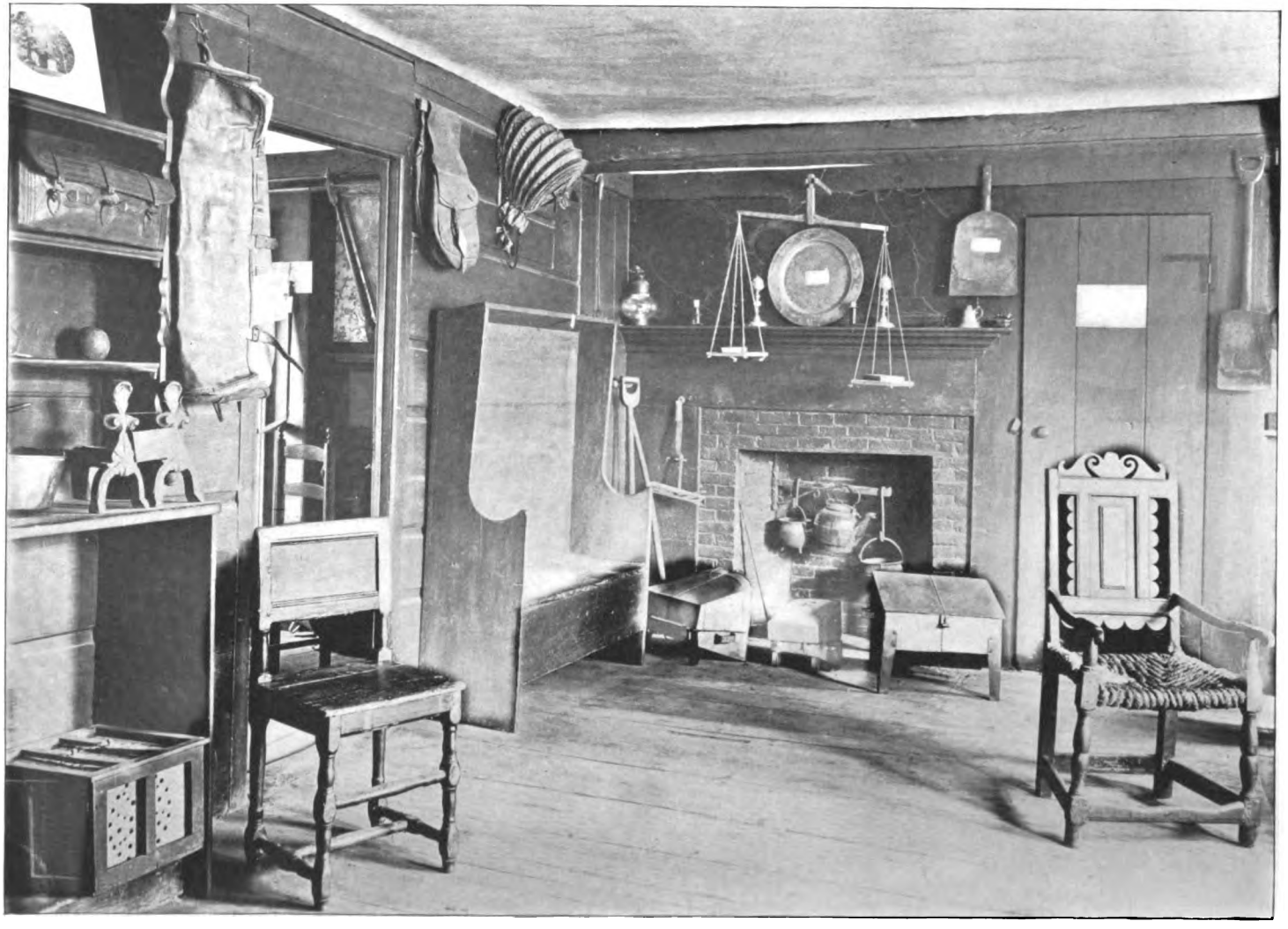
THE FURNITURE OF OUR FOREFATHERS

Part III

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KITCHEN IN HANCOCK-CLARKE HOUSE, LEXINGTON, MASS.
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THE FURNITURE OF OUR FOREFATHERS

Part III: Early New England

IMPORTED AND HOME-MADE PIECES OF THE SEVENTEENTH CENTURY

THERE is a general impression that the early settlers of New England were a somewhat fanatical band of Pilgrims who left the vanities of the world behind them and sought the wilds of the west in order to live a simple life in accordance with the dictates of their own conscience. We must remember, however, that when the *Pilgrim's Progress* appeared, half a century had already elapsed since the *Mayflower* had sailed, and therefore the Pilgrim Fathers can scarcely have consciously taken Bunyan's humble hero as a model. Many of them were far from humble in station, and they certainly did not despise the loaves, and, more especially, the fishes of the New England coasts. They came in the interests of a trading company. Freedom of worship, moreover, was no stronger inducement to many to come, than was freedom from oppressive taxation. Many left their country rather than pay the taxes,

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and these No Subsidy men of course took their movables with them, or had them sent on as soon as they were settled. The first houses were small and rude enough, but very soon we find commodious and comfortable dwellings filled with furniture that has nothing suggestive of the pioneer or backwoodsman. A thousand pounds was a great sum of money in those days, but before 1650 there were plenty of men in New England who were worth that amount. Some were even more wealthy. In 1645, Thomas Cortmore, of Charlestown, died worth £1,255. Humphrey Chadburn, of York, £1,713, lived till ten years later. Joseph Weld, of Roxbury, owned £2,028 in 1646, and the possessions of F. Brewster and T. Eaton, of New Haven, were respectively valued at £1,000 and £3,000 in 1643. Opulent Bostonians who were all dead by 1660 were John Coggan, £1,339; John Cotton, £1,038; John Clapp, £1,506; Thomas Dudley, £1,560; Captain George Dell, £1,506; William Paddy, £2,221; Captain William Tinge, £2,774; Robert Keayne, £3,000; John Holland, £3,325; William Paine, £4,230; Henry Webb, £7,819; and Jacob Sheafe, £8,528. It would be an error to assume that the bulk of this wealth was due to wide domains, for the average plantations in New England were very small in comparison to those in the South. As a rule, the personalty far exceeded the realty; land, moreover, was cheap. George Phillips will serve as a type of the prosperous class of Boston in the early days. He died in 1644. His estate was appraised at £553. Of this, the dwelling-house, barn, outhouse and fifteen acres of land only amounted to £120, whereas the study of books alone was worth £71-9-0. The house contained a parlour, hall, parlour chamber, kitchen chamber, kitchen and dairy.

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The hall was furnished with a table, two stools and a chest. The parlour contained a high curtained bedstead with feather bed, a long table, two stools, two chairs and a chest (all made comfortable with six cushions) and a valuable silver "salt" with spoons. In the other rooms were five beds, four chests, two trunks, one table, one stool, bed and table linen, and kitchen stuff. A good example of a kitchen, that of the Hancock House, Lexington, Mass., faces page 155.

William Goodrich, of Watertown (died 1647), is an example of the settler of moderate means. His furniture is evidently of the plainest kind and probably made by a local joiner, since his cupboard, chest, two boxes, chair-table, joint stool, plain chair and cowl, are valued at only eighteen shillings, while the flock bed with its furnishings is appraised at £5-4-0. The latter, however, is worth more than half as much as his dwelling house and five and one-half acres of planting land in the township, three acres of remote meadow and twenty-five acres of "divident," which total only £10 altogether.

The wealth of the settlers consisted, in many cases, of "English goods" including all kinds of clothing, cotton, linen, woolen and silk stuffs; and tools, implements, vessels and utensils of iron, pewter, brass, wood and earthenware. It is surprising, however, on scanning the numerous inventories of merchandise, to see how few articles of furniture were on sale in the various stores. The manifest conclusion is that such furniture as was not brought in by the immigrants was either specially made here or ordered from local or foreign agents. Henry Shrimpton, of Boston, who died in 1666 with an estate of £12,000, had goods to the value of about £3,300 to supply the

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needs of the community, but practically none of his stock was wooden furniture.

Thomas Morton, writing in 1632, says: "Handicraftsmen there were but few, the Tumelor or Cooper, Smiths and Carpenters are best welcome amongst them, shopkeepers there are none, being supplied by the Massachusetts merchants with all things they stand in need of, keeping here and there fair magazines stored with English goods, but they set excessive prices on them, if they do not gain Cent per Cent, they cry out that they are losers."

The first houses at Plymouth were constructed of rough-hewn timber with thatched roofs and window panes of oiled paper. The chimneys were raised outside the walls, and the hearths laid and faced with stones and clay. Edward Winslow, who next to Bradford was the leading spirit in the colony, writes in 1621: "In this little time that a few of us have been here, we have built seven dwelling houses and four for the use of the plantation, and have made preparations for divers others." In the same letter he enjoins his friend to bring plenty of clothes and bedding, fowling-pieces and "paper and linseed oil for your windows with cotton yarn for your lamps."

Quite early, however, imported glass was used in the windows. In 1629, Higginson writes from Salem to his friends in England: "Be sure to furnish yourselves with glass for windows."

Framed houses were constructed very early. Roger Conant had one that was taken down and re-erected at Salem on his removal thither in 1628. These dwellings of course were always in danger on account of the "great fires" necessitated by the severe winter. Brick therefore was made as soon as possible, and then the house was built around a

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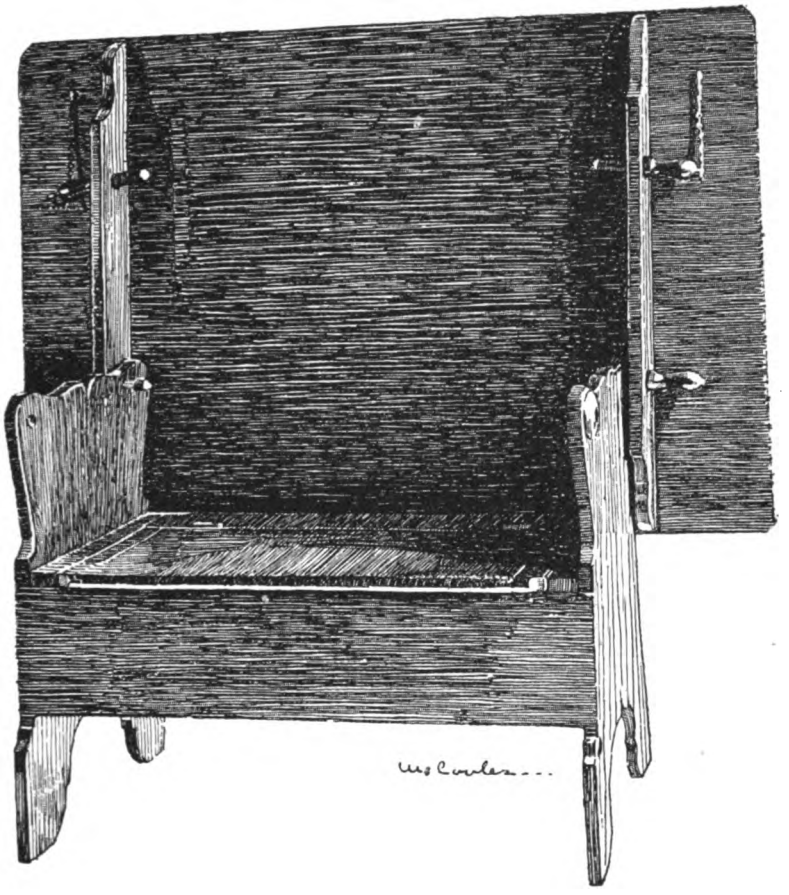
CARVED OAK CUPBOARD

Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 163.*

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central chimney stack, big and solid. Before long also, some houses were built entirely of brick, and glass took the place of paper in the windows. Glass works were



SETTLE WITH TABLE TOP
Owned by Mr. James Floyd Russell, Lexington, Mass.

established at Salem before 1638, and the glazier appears among the lists of artisans. In 1652 James Browne, glazier, sold a parcel of land in Charlestown. William Wardell's "glass window, seven foot and the frame," was

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appraised at seven shillings in 1670. The towns regulated matters relating to the dwellings. In the town records of Boston are many entries showing the care exercised: "October 26, 1636. Thomas Mount shall have leave to fence in a peece of the marsh before his house for the makeing of brick in." In 1658, John Conney presumed to set up a kiln without permission and was enjoined. The same year we find an order against the practice of carrying fire "from one house into another in open fire pans or brands ends by reason of which great damage may accrew to the towne." In 1648, permission is given to build porches.

The abundant woods of oak, ash, elm, walnut, maple, cedar and pine supplied all that was required in the construction of the houses and their furniture. Thomas Morton, writing in 1632, says of the red cedar: "This wood cuts red and is good for bedsteads, tables and chests, and may be placed in the catelogue of commodities." He also praises the red oak "for wainscot." "There is likewise black Walnut of precious use for Tables, Cabinets and the like."

House-building was of course the first task of the settlers. A "great house" had already been built in Charlestown in 1629, and here the Governor and some of the patentees dwelt. "The multitude set up cottages, booths and tents about the town hall."

The outfit of the average immigrant was a very simple one and the wealthier settlers brought in the original ships only sufficient for the needs of a rough existence. The finer furniture followed as soon as the reasonable prospect of permanent settlement warranted. Chests and chairs that came with the first arrivals are still in existence.

One of these is owned by the Connecticut Historical

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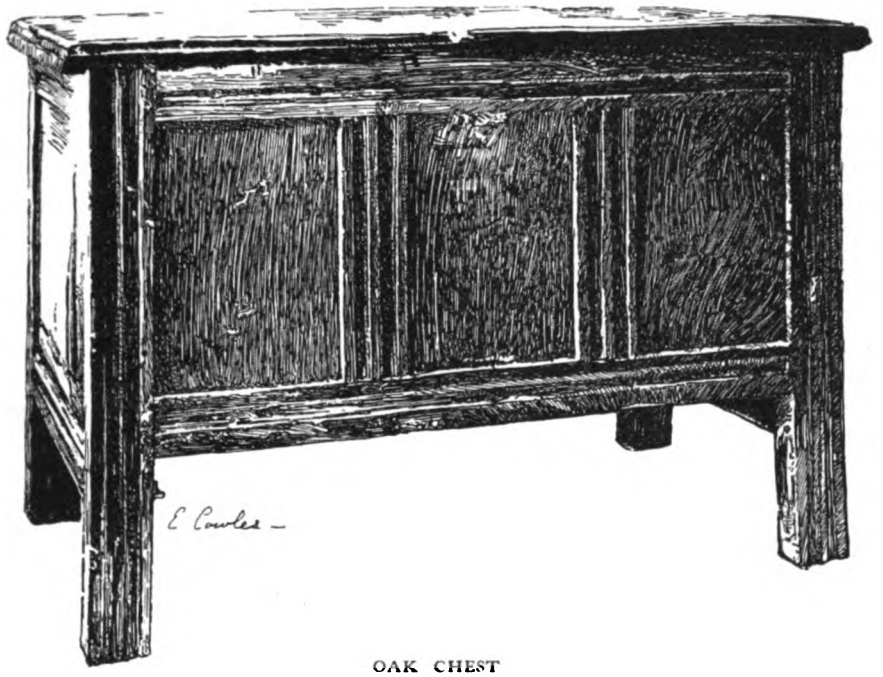


OAK TABLE WITH BLACK KNOBS

Brought to Salem in 1636. Owned by Mr. John Pickering, Salem, Mass. *See page 166.*

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OAK CHEST
Now in the Whipple House, Ipswich, Mass.

Society in Hartford, having been brought over in the *Mayflower* by William Brewster the Elder. It is a perfectly plain chest of painted pine with plain iron handles. A list of necessaries for the voyage in 1629 includes: "Fifty mats to be under 50 beds on board ship, 50 rugs, 50 pr. blankets of Welsh cotton, 100 pr. sheets, 50 bed ticks and bolsters with wool to put in them and Scotch ticking."

A typical oak chest of the period, brought from England in the ship *Lyon* about 1637, was presented to the Historical Society of Rhode Island by William Field, of Pomfret, Conn., and is now in the rooms of this society in Providence, R. I. It belonged originally to the Field family. The old oak chest in the accompanying illustration is now in the Whipple House at Ipswich, Mass.

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An example of an immigrant whose possessions were not limited to the bare necessaries of an indentured servant is offered by Peter Branch, who died on the *Castle* on the voyage to New England in 1639. Besides clothes and tools, he had a lot of household linen, six cushions, feather bedding, twenty-seven shillings' worth of red wine, and several trunks and chests. The total value of his goods was about £34.

Public and private interests frequently required personal attention in England, and therefore there was much voyaging back and forth. On their return, the travellers would naturally bring articles that were dearest, or hardest to get in the colonies. All the products of the loom were especially profitable, as were also all kinds of wrought metal. Returning travellers brought home presents for their families just as they do to-day. On his return from a visit to England in 1689, the Rev. Samuel Sewall, the famous diarist, had aboard the *America* three small trunks carved with the initials of his children's names and the year of their birth; a barrel of books, a sea-chest, a bed quilt and four blankets, a large trunk marked H. S. with nails, two other trunks, a deal box of linen, a small case of liquors and a great case of bottles.

The dangers and discomforts of a voyage at that day were extreme. It is to be noticed that Mr. Sewall paid two shillings and nine pence for "a bed of straw to lay under my feather bed" for the voyage back to Boston. Perhaps the most calamitous venture in the early days of New England was that of the *Great Ship* which carried large investments of many members of the New Haven colony and some of its most prominent personages, including Captain Turner, Mr. Gregson, Mr. Lamberton and

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Mrs. Goodyear. The *Great Ship* was of only 160 tons burden; she sailed in 1646 and was never heard of again. The loss nearly ruined the little colony and so profoundly impressed the popular imagination that the vessel's phantom became a local legend.

The inventories of the estates of those who were lost in this disaster afford a clear view of the household goods of prominent people of the early days of the colony. George Lamberton was worth £1,200. He was especially rich in linen (including 80 napkins), bed covering, "carpets," cupboard, table, board and chimney cloths. He also owned down and feather beds with "curtains, valence and stuff for hangings;" 1 silk, 4 window and 8 other cushions; needlework for a cupboard cloth, £1-10-0; silver plate to the value of £36; 4 chests, 2 trunks and 6 boxes; 11 chairs and 5 stools; 1 square, 1 round and 1 drawing table; a case of boxes, a cupboard, and fire-irons and andirons. A globe with a Turkey covering was worth the large sum of £7; and the dwelling, lot, etc., with outhouses and pump was valued at £255.

The above-mentioned cupboard, adorned with bright cloths and silver plate, is found in practically every household of the day. A fine specimen of carved oak, belonging to Mr. Walter Hosmer, of Wethersfield, Conn., is represented both open and shut (see frontispiece and facing page 158). It was called the "court cupboard," "press cupboard," or, simply, "cupboard." The present example was probably brought in by one of the first settlers, for the upper part has the half hexagon shape of many of the Elizabethan pieces. (See plate facing page 36.)

Mr. Thomas Gregson's house had seven or eight rooms.

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The hall contained a table with carpet, a form, a chair, 2 covered chairs, 4 low and 5 joint stools, a clock and a great chest. The chimney was furnished with andirons, shovel, tongs, an iron crane and hooks. Two window cushions made an additional comfortable seat. The other rooms contained eight flock and feather beds with curtains, rods, etc.; there were "hangings for the chamber," window curtains, and ample bed, table and household linen. Books to the value of £2-5-0, silver plate (33 oz.), 77 lbs. of pewter and a warming-pan are also found. The parlour was furnished with two tables (one of which was round) one carpet, one cupboard and cloth, eight chairs with four green cushions and thirteen stools, four window cushions, ten curtains, and andirons, hooks, fire-irons, etc. The house also contained another table and cupboard. The estate totalled £490, the house being worth about £148.

Mrs. Goodyear was the wife of the Governor, who survived her twelve years. His inventory (1658), with a total of £804-9-10, also shows much comfort and elegance. Coverings, "carpets," hangings, cloths, curtains, cushions and linen abound. The seats comprise "three covered chairs, a great chair, twelve lesser chairs, a little chair, stools, six stools, six joined stools and two plain forms." Besides curtained beds, the furniture included chests, trunks, a chest of drawers, a cupboard, a court cupboard, a side cupboard, a "screetore," a drawing table, a long "draw table," two round and two small tables. Brass andirons, silver plate, and the usual pewter and kitchen stuff in sufficient quantity are also found.

The "great chair," above mentioned, was undoubtedly similar to the one opposite, which is a massive piece of furniture of turned and carved oak. The joints

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CARVED OAK CHAIR

Brought to Ipswich in 1634. Owned by the Essex Institute, Salem, Mass. *See page 165.*

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The hall contained a table with carpet, a form, [illegible] leathern chairs, 4 low and 5 joint stools, a clock and [illegible] chairs. The chimney was furnished with andirons, [illegible] tongs, a wrought iron crane and hooks. Two windows [illegible] made an additional comfortable seat. The other rooms [illegible] contained flock and feather beds with curtains, [illegible] there were "hangings for the chamber," window curtains, [illegible] bed, table and household linen. Books [illegible] value of £2-5-0, silver plate (33 oz.), 77 lbs. of [illegible] and a warming-pan are also found. The parlour was [illegible] furnished with two tables (one of which was round) [illegible] pet, one cupboard and cloth, eight chairs with four [illegible] cushions and thirteen stools, four window cushions, [illegible] tables, andirons, hooks, fire-irons, etc. The house [illegible] contained another table and cupboard. The estate totalled £47, the house being worth about £148.

Mrs. Goodyear was the wife of the Governor, who survived her twelve years. His inventory (1658), with a total of £[illegible] 4-0-10, also shows much comfort and elegance. Coverings, "carpets," hangings, cloths, curtains, cushions and linen abound. The seats comprise "three covered chairs, a great chair, twelve lesser chairs, a little [illegible] stools, six stools, six joined stools and two plain forms." Besides curtained beds, the furniture included chests, trunks, a chest of drawers, a cupboard, a court cupboard, a [illegible] cupboard, a "screetore," a drawing table, a long "[illegible] table," two round and two small tables. Brass andirons, silver plate, and the usual pewter and kitchen stuff in [illegible] quantity are also found.

The "great chair," above mentioned, was undoubtedly similar to the one opposite, which is a [illegible] piece of furniture of turned and carved oak. The joints

CARVED OAK CHAIR

Brought to Ipswich in 1634. Owned by the Essex Institute, Salem, Mass. See page 165.

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are mortised and tenoned and held together with wooden pegs. This kind of "baronial oak" was still found in many houses during the Jacobean period. The desirability of the ever present cushion is very evident. This handsome specimen was brought to Ipswich by the Dennis family in 1634, and was presented by Mr. Robert Brookhouse to the Essex Historical Society, Salem, Mass., in 1821. A similar chair, which differs only in carving and inlay, is owned by Mr. John J. Bingley, of Hanover, Penn. An oak chair said to have been brought into the country in the *Hector* in 1633, among the possessions of the first emigrants to Newbury, is owned by Miss Poore at *Indian Hill*, near Newburyport, Mass.

Mr. Francis Brewster, another of the early notabilities of New Haven, died in 1647, when the colony had already lost much of its prosperity. His estate was valued at £555, whereas four years before it had been valued at £1,000. In the *Great Ship* he had lost £50. His "house, home lot, and all the farm" were appraised at £200. His furniture was not especially rich, though by no means plain. An East India quilt and an East India cabinet and some blue dishes show the intercourse with the neighbouring Dutch settlement of New Amsterdam, which was a great emporium for Oriental goods, as will appear in our next section. Besides the beds and a good deal of linen and pewter, the most noticeable articles are a looking-glass, four window cushions, five other cushions, and three blue chairs. The only other seats mentioned are three stools. He also has "two old sackbuts." He was connected with our next example, Fear Brewster having been married to Isaac Allerton in 1626.

Isaac Allerton, the enterprising and restless gentleman

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trader, fifth signer of the Mayflower compact, lived in Plymouth, New York, Virginia, and, finally, New Haven. There he had a "grand house on the creek with four porches." When it was pulled down the workmen reported that the timber was all of the finest oak and the "best of joiners had placed it in position." At his death in 1658, his estate only amounted to £118-5-2. The furniture was small in quantity, though by no means common. It included a great chair and two other chairs, a draw table and a form, a chest of drawers, a small old table, five cushions, carpets, beds, five brass candlesticks, and the usual pewter, andirons, etc.

A fine example of the most fashionable table at this period faces page 160. It was originally one of the varieties of small "drawing tables." The top slab is comparatively new. The great bulbs in the legs are black with the favourite ebony effect found in all the drawing tables and so many of the old bedsteads. This is a rare specimen, as the table with a drawer seldom occurs in the New England inventories so early as this. It was brought to Salem by John Pickering in 1636, and has been in the present Pickering house ever since it was built in 1650, where it is now in the possession of Mr. John Pickering.

Governor Theophilus Eaton, who was for so long the dominant figure in the New Haven Colony, had a very fine home for his numerous family. He died in 1658, and we cannot find a better example of a man of wealth and position. Unlike the majority of so many houses of the day, his hall contained no bed. We find two tables, one round and one "drawing"; the latter was attended with two long forms. Then there were two high and four low chairs, four high and two low stools, and six high joint stools. To

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make these comfortable, there were six green and four set-work cushions. A livery, or court, cupboard stood against the wall and was covered with a cloth and cushions. There were two fireplaces in the hall, garnished with one large and one small pair of brass andirons, tongs, fire pans, and bellows. The tables were adorned with two Turkey carpets. There was also "a great chair with needlework." Other articles mentioned are a pewter cistern and a candlestick. The livery cupboard above mentioned was probably the "dresser" against which the Governor's violent wife thumped her step-daughter's (Mistress Mary's) head, according to the servant's evidence at the lady's trial.

The parlour contained a bedstead and trundle bed, with curtains and bedding, a great table, a livery cupboard, a high and a low chair, six high stools with green and red covers, two low stools and the usual brass chimney ware.

"Mr. Eaton's chamber" contained a canopy bed with feather bedding, curtains, and valance, a little cupboard with drawers, another bed, bedding and curtains, two chests, a box, and two cases of bottles, a desk, two chairs, three high joint stools and three low stools. The room had hangings, and curtains were at the windows. The hearth had its usual appointments of brass, and an iron back.

Other apartments included the "Green Chamber," in which the table and cupboard cloths, carpets, cushions and curtains were green and some of them laced and fringed. There were also Turkey-work and needlework cushions and rich hangings about the chamber. A bedstead with down bedding and tapestry covering, a great chair, two little ones, six low stools, a looking-glass, a couch and appurtenances, a short table, a cypress chest and a valuable

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"cubbord with drawers" were also found here. The fireplace with brass furnishings was not wanting.

The "Blue Chamber" was also plentifully furnished, the hangings, rugs and curtains being of the same hue.

A great deal of household linen was kept here in two trunks, an iron-bound case, and a great cupboard with drawers, which was worth half as much again as the one in the "Green Chamber."

There were three other chambers besides the kitchen and counting-house, all sufficiently furnished. The counting-house contained "a cupboard with a chest of drawers," which was the most expensive article of furniture in the house, being valued at £4, a square table, a chair, and two iron-bound chests, besides some other trifles. The house contained china, earthenware, pewter, silver plate, and the usual kitchen stuff; and some books, a globe and a map valued at £48-15-0 also occur. The total amounted to £1,440-15-0. The decline of prosperity had affected the Governor, in common with the rest of the community, since in 1643 his possessions had been valued at £3,000.

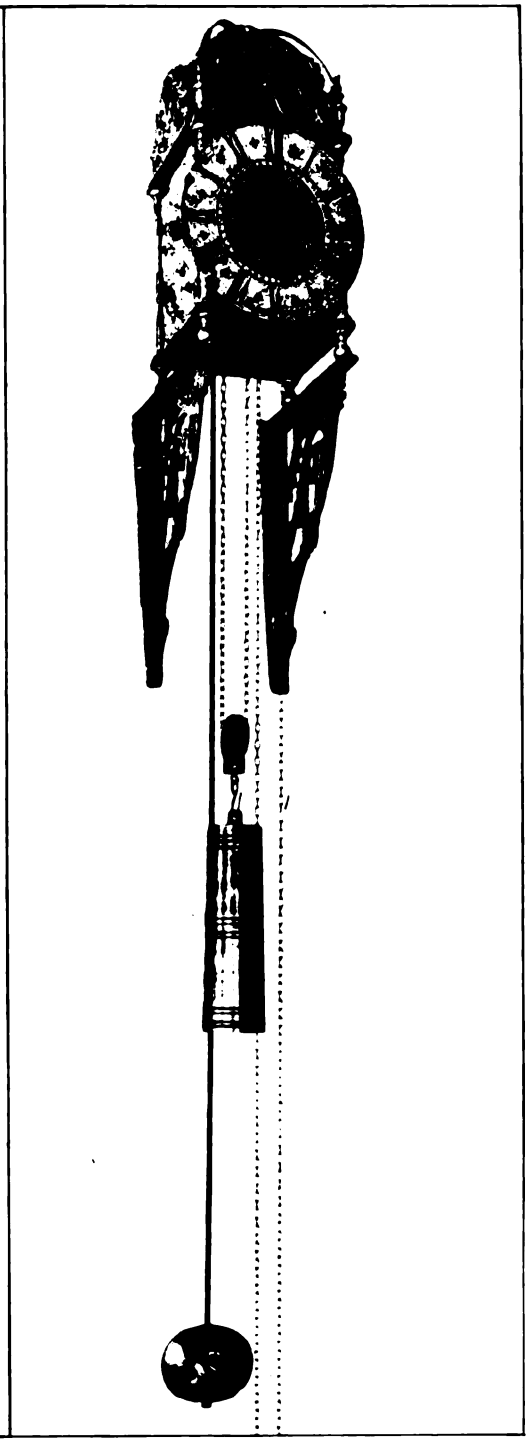
The great cupboard with drawers in the "Blue Chamber," as well as those in the "Green Chamber," cannot be better illustrated than by the example, belonging to Mr. Charles R. Waters, Salem, Mass., and shown on page 169, the panelling and applied black spindle ornaments of which were in great favour, during this period, for cupboards as well as for chests and chests of drawers. These ornaments were often made of maple and stained black to represent ebony. When brass trimmings are found, these are often later additions, as the handles were generally wooden knobs in character with the spindles. In most of the cupboards, chests, etc., the drawers are not in pairs, as

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CLOCK WITH JAPANNED CASE

Made in England. Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 171.*



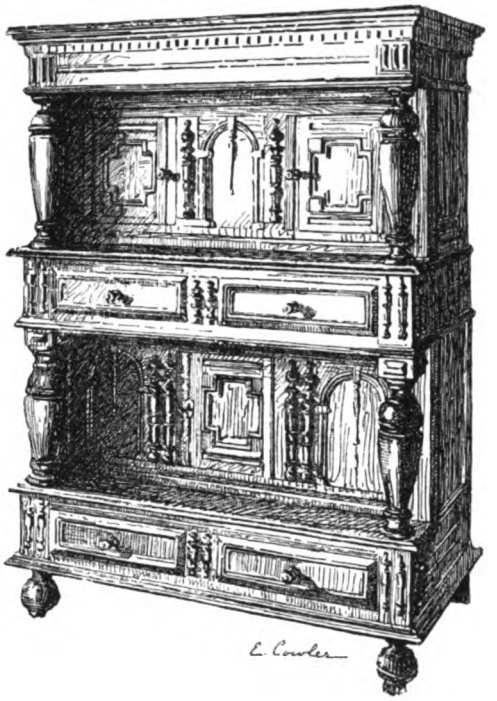
BRASS CLOCK WITHOUT CASE

Owned by Mr. Henry Fitz Waters, Salem, Mass. *See page 172.*

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they appear, and as the knobs and divisions would seem to show, but are one long drawer, as in this example. (See also facing page 214.) The compartments above and below the middle drawer are fitted with shelves. A glance at this plate will make perfectly clear what is meant by the frequent mention of plate and porcelain on the cupboard, in the cupboard, and on the cupboard head. The cupboard has already been defined on pages 22 and 36.



OAK CUPBOARD WITH DRAWERS
In the house of Mr. Charles R. Waters, Salem, Mass.

The household possessions, already enumerated, afford ample evidence that comfort and elegance were by no means rare in the New England home during the reign of Charles I. The fanatical Puritan, with his hatred of images and idolatrous pictures and carving, was not yet in full control. England was still the principal battle-ground, and on the execution of the King in 1649, the colonies received a large influx of fugitive Royalists, followed in turn by Cromwell's followers at the Restoration eleven years later. Domestic carved oak naturally shared somewhat in the disgrace into which ecclesiastical art work had fallen in Puritanical minds. The

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bare walls and hideous plaster ceiling, for which our thanks are still due to the Puritan iconoclasts, doubtless extended their severe influence to the furniture in a "root-and-branch" community. Anything that recalled the carved rood screens, high altars, or choir stalls, would be objectionable, and so the great carved oak chairs, chests, livery cupboards, cabinets, etc., became unpopular with this class on both sides of the water, and Dutch influences in furniture reached New England through Leyden and New Amsterdam even before the style accompanied William of Orange into Old England. It must not be supposed, however, that all were of the same mind. New England was not settled exclusively by Nonconformists and schismatics. Roger Conant was a good type of the Episcopalian, and Sir Christopher Gardiner was as dissolute and turbulent as the average cavalier was reputed to be by the godly. Men of birth and breeding, men accustomed to courts and kings' chambers, men of means and respectability, were by no means the exception in the various settlements. Sir Harry Vane was only a sojourner in the land; but the Saltonstalls were aristocratic settlers. Ladies of title also did not hesitate to cross the seas and incur the hardships and dangers of a frontier life. Among others there was Lady Arabella Johnson, the daughter of an English earl. She, however, died at Salem within a month of her arrival, in August, 1630; and her husband soon followed her. Lady Susan Humfrey, sister of the Earl of Lincoln, also arrived at Boston in 1634. It was not poverty that brought them here. Then there was Lady Moody, a cousin of Sir H. Vane, who came to Salem in 1639. Unfortunately, she seriously differed with the local authorities on the subject of baptism and found it convenient to proceed further be-

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fore very long. In 1643 she went to Gravesend (L. I.), and died there in 1659. Isaac Allerton successfully steered his political craft through the shoals and breakers of the corrupt Stuart court; and Brewster had been with Secretary Davison before he fell into disgrace with the Virgin Queen. Men of position, wealth and learning came to New England in considerable numbers.

In 1638 Winthrop notes in his diary: "Many ships arrived this year, with people of good quality and estate, notwithstanding the Council's order that none such should come without the King's order." Among those who intended to come, history mentions Oliver Cromwell himself. If he had not been prevented, Charles I. might not have lost his head. Some of those who arrived were quite wealthy: Thomas Flint, of Concord, brought in an estate of £2,000. Numerous inventories show that this class of settlers was not satisfied with such primitive furniture as could be constructed with a hammer, board and nails. "Baronial oak," plate, pictures, clocks, fine linen, tapestry and other hangings testify of luxury in addition to mere convenience. It is noticeable too that even ministers of the Gospel would "manage to submit to these luxurious superfluities." The Rev. John Norton's inventory (Boston, 1663) amounted to £2,095-3-0. Among his numerous possessions were 729 books, £300; 132 oz. of plate, £33: a case of drawers containing English and Spanish coins, £135; and a clock and case in the parlour. Another divine who owned something beyond his staff and scrip was the Rev. Joseph Haines, of Hartford. In 1679, his estate totalled £2,280.

Mr. Norton's clock and case is a very early instance of the tall clock. An early example of one with a japanned

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case faces page 168. According to the name on the dial, it was made by Thomas Gardner, who was a member of the London Society of Clockmakers in 1687. This specimen belongs to Mr. Walter Hosmer, Wethersfield, Conn. The brass clock without case is of earlier date. It was made by Jno. Snatt, of Ashford, and belongs to Mr. Henry Fitz Waters, Salem, Mass.

Evidence of "bravery," fashion and other worldly vanities are plainly visible in New England during the seventeenth century, despite the efforts of the city fathers to repress such forms of sin. The pursuit of worldly pleasure gave great trouble to the patriarchs. The taste for elegance in the home, or the love of fine linen, was not left behind in England by all the pilgrims, by any means. An extract from a letter written by Winthrop in 1630 shows how serious the evil was in some cases. "A godly woman of the church of Boston, dwelling sometime in London, brought with her a parcel of very fine linen of great value, which she set her heart too much upon, and had been at charge to have it all newly washed and curiously folded and pressed, and so left it in the press in her parlour over night. She had a negro maid who went into the room very late, and let fall some snuff of the candle upon the linen, so as by morning all the linen was burned to tinder, and the boards underneath, and some stools and a part of the wainscot burned, and never perceived by any in the house, though some lodged in the chamber overhead, and no ceiling between. But it pleased God that the loss of this linen did her much good, both in taking off her heart from worldly comforts, and in preparing her for a far greater affliction by the untimely death of her husband, who was slain not long after at Isle of Providence."

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The press mentioned above is plainly not a press cupboard, so often occurring in the inventories, but the screw-press which is still used in some modern households for keeping the linen smooth. The linen must have been exposed for the maid to be able to drop candle snuff upon it. The "boards underneath" also show what it was.

Skilled craftsmen were among the immigrants, not merely carpenters and housewrights, but turners, joiners, cabinet-makers and even carvers; and these men were quite capable of making all the furniture in fashion from the excellent and varied timber that abounded in the woods. The principal woods used were oak, ash, elm, walnut, maple and pine. Red cedar also frequently occurs. As new fashions were introduced from abroad, they were copied here, and the constant arrivals of English and foreign workmen rendered importations unnecessary except in the case of what only the rich could afford. Even the joiners seem to have produced most of their work to order and to have kept a modest stock. As an example, we may take David Saywell, who died in Boston in 1672. He was an Englishman who came from Salisbury. His goods on sale consisted of "new bedsteads, 32 shillings; 10 joint stools and 6 chair frames, £2; 24 pairs of iron screws and nuts, £2-8-0; glue, 3 shillings; 2 chests, 3 tables, 1 cupboard, 2 desks, 2 boxes, 2 cabinets and some new work in the shop not finished; working tools, a lathe and benches in the shop, £5; boards and timber in the yard, £14." John Scotton, another joiner of the same township (died 1678), had in his shop: 4 boxes, 7 shillings; 3 chests, 18 shillings; 2 bedsteads, £1-12-0; 1 chest with drawers, £3; and boards, plank, timber and joiner's tools to the value of £20-6-5. Three pounds was quite a high price for a chest

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of drawers at that day, and shows that it must have been an unusually fine piece of workmanship.

An example of an ornate chest with drawers of native manufacture faces page 176. It consists of two long drawers beneath a roomy well, the whole supported by four plain square legs. The ornamentation consists of maple or birch applied spindles, stained to imitate ebony, and painted panels. The designs are conventional roses and leaves of ivory-white and rich red, and the panels are of soft wood, as was customary with painted chests made in Connecticut and the vicinity during the seventeenth century. Sometimes, in similar specimens, the colouring is blue and green. This piece belongs to Mr. Walter Hosmer, of Wethersfield, Conn., and has been in the possession of the present owner's family for several generations.

Labour was of course particularly valuable in the new colonies. In 1626, the court of Plymouth Colony decreed that "no handicrafts men soever as taylors, shoemakers, carpenters, joiners, smiths, sawiers, or whatsoever which doe or may reside or belong to this plantation of Plimoth shall use their science or trads at home or abroad, for any strangers or foriners till such time as the necessity of the colony be served." In 1630, the rate of skilled labour was sixteen pence per day. In 1633, master carpenters, sawyers, joiners, etc., are forbidden to receive above two shillings per day, "finding themselves dyett," and not above fourteen pence if boarded. The joiners who came here were not all indentured servants; some were already prosperous tradesmen in England. In 1637, Samuel Dix, joiner, left Norwich for Boston with his wife, two children and two apprentices, William Storey and Daniel Linsey. In 1635, John Davies, aged twenty-nine, arrived in the *Increase;*

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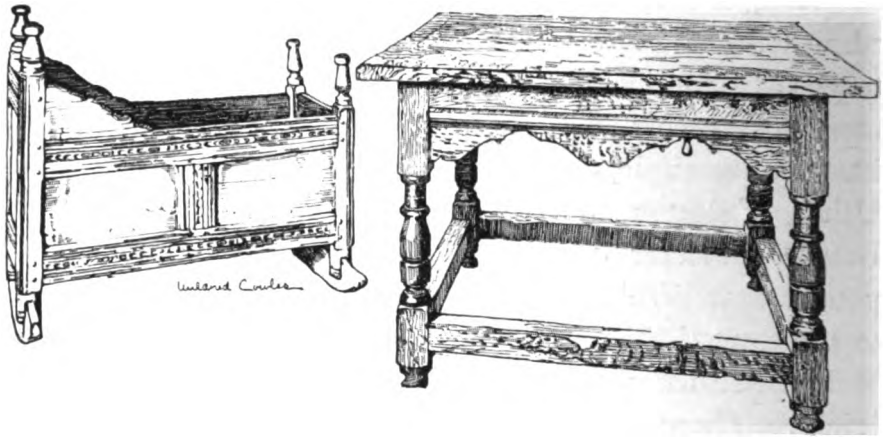
and Ralph Mason, aged thirty-five, with wife and four children in the *Abigail*. A joiner named Edward Johnson, who was certainly prosperous, arrived two years later from Canterbury, with his wife, seven children and three servants. Two Salem joiners mentioned in 1665 and 1671 were Samuel Belknap and John Taylor.

Although skilled labour was a great desideratum in New England, the town authorities were very careful not to admit shiftless persons into the community. Somebody had to go bail for every new comer who was without visible means of support. Numerous instances of this custom exist. For example, on August 30, 1680, we read: "I, John Usher, of Boston, merchant, bind me unto Captain Thomas Brattle, treasurer of the said town in the sum of forty pounds that William Smith, joiner, shall not be chargeable to the town." Again on December 25, 1680, we find that Robert Medlecot, merchant, signed the bond of John Blake, joiner. There seems to have been nothing approaching a guild, or solidarity, in the various trades: those who went on the bond of others were not necessarily of the same trades.

To take a few examples: October 31, 1681, William Taylor and Eliakim Hutchinson became sureties to the town for John Clarke, cabinet-maker, and Robert Holland, joiner, and their families. June 25, 1682, Manasses Beck, joiner, is surety for John Hayward, shopkeeper, and family; July 31, 1682, Ebenezer Savage, upholsterer, for John Burder and family; July 30, 1683, William Killcupp, turner, for Roger Killcupp and family; David Edwards, mariner, for William Davis, clockmaker and family; Joshua Lamb of Roxbury, merchant, for John Wolfenderer, upholsterer, and family; October 27, 1684, Thomas Stapleford, chairmaker,

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for Thomas Mallet, draper, and family; August 5, 1685, Thomas Wyborne and Stephan Sergeant for Joseph Hill, varnisher, and family; March 31, 1690, Solomon Raynsford, joiner, for Edward Morse and family; May 7, 1697, Jeremiah Bumstead, joiner, for Provided Medwinter and family; June 24, 1700, William Crow, trunkmaker, for Exercise Connant and family. In a list of persons not admitted as inhabitants of Boston in 1683 we find one "Alexander More, upholsterer, at Philip Squires."



OAK CRADLE AND TABLE
Belonging to the Coffin family. Now owned by the Newburyport Historical Society.

On this page is shown an oak cradle made in 1680 by Sergeant Stephen Jacques for John, the eldest son of Moses and Lydia Coffin. The oak table belonged to Joseph Coffin of the same family. Both pieces were presented to the Newburyport Historical Society by H. and A. Little, of Peabody, Mass. Sergeant Jacques was a master workman who built the meeting-house.

Prosperous joiners and turners were plentiful throughout New England. In 1647, Edward Larkin of Charleston, turner, sold a tenement. Thomas Roads was a joiner of

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OAK CHEST WITH DRAWERS AND PAINTED PANELS

Owned by Mr Walter Hosmer, Wethersfield, Conn. *See page 174.*

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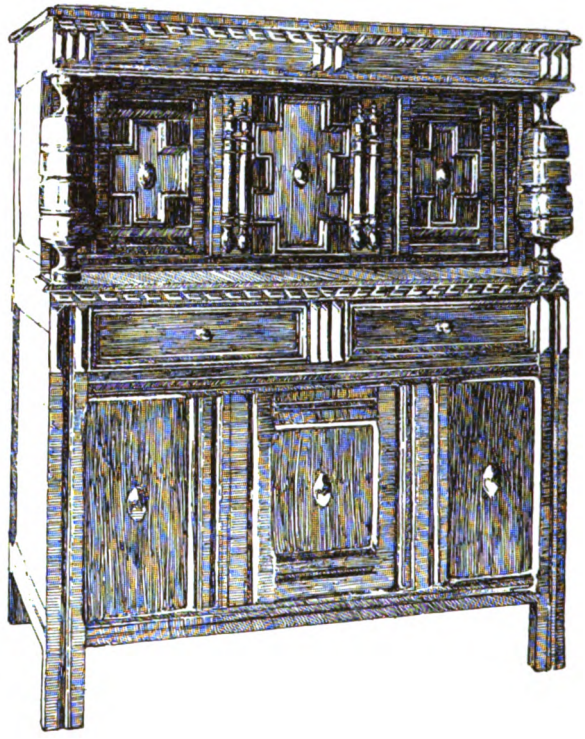
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local importance at Kittery, Me., in 1680, and his name appears in many deeds. Others of that trade in York County were Philip Hubbard, Joseph Hill, Nathaniel Mendum (Portsmouth), Samuel Brackit, Joseph Harris, John Norton, and John Woodbridge of Newbury, who was quite wealthy. It must be remembered that the joiner was what we now call the cabinet-maker. The latter term seldom appears in the records, though, as we have noted, John Clarke, cabinet-maker, went to Boston in 1681.

The brave Phineas Pratt, prominent in the disasters that overtook Thomas Weston's colony in Weymouth in 1622, was a joiner; so also was Kenelm Wynslow, of Plymouth in 1634; a certain John Jenny was apprenticed to the latter for five years, and died in 1672. Others of that craft who lived at Boston during the seventeeth century included Jacob Fernside, Samuel Chanler, Samuel Clough, Thomas Edwards, William Smith, Thomas Hichborne, David Stephens, Mathew Turner, Richard Draper, George Nickerson, Jacob Halloway, William Wilson, John White, William Payne, Thomas Livermore, William Howel, John Pricherd, Henry Messenger, Ralph Carter, John Cunnabel and Thomas Warren. Henry Messenger was a joiner residing in Boston prior to 1640; he died in 1681, owning property appraised at £500. To his eldest son John he left "five shillings and no more for reasons best known to myself." Another son, Henry, was a joiner also. He died in 1686 worth £338. His timber, boards, plank, working tools and glue at the shop were valued at £12-9-6. He did not keep any stock. He had an apprentice named Benjamin Threadneedle. The records occasionally give us a hint of the actual work done by these local tradesmen. Captain William Hudson, who seems to have kept an inn, died in

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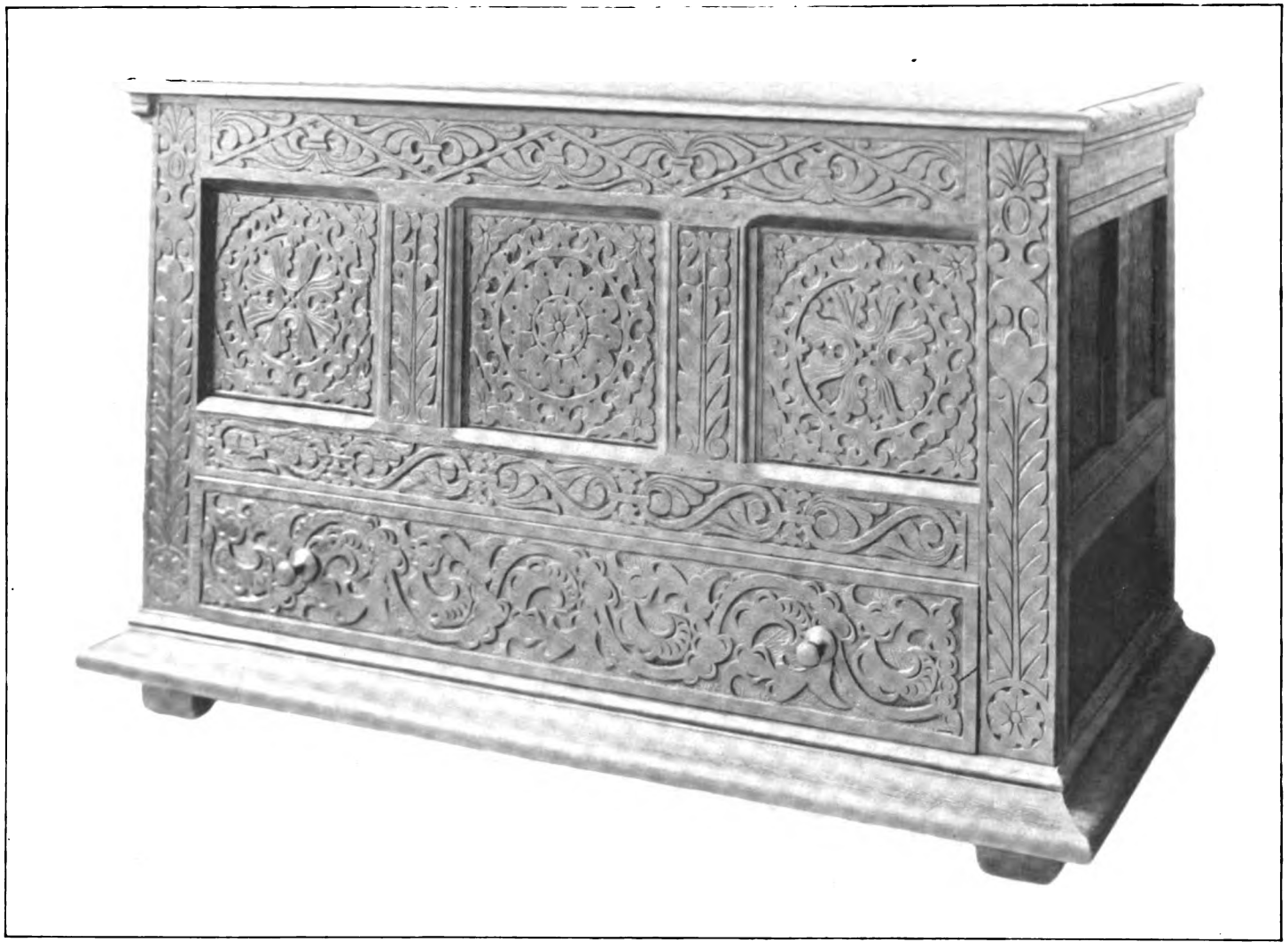
1690. At that day the public rooms had distinguishing names. In this case the rooms were called the "Rose," "Anchor," "Castle," and "Swan." The "Castle" and "Swan" contained two cupboards, each appraised at eight shillings, made by Nathaniel Adams of Boston. At his death in 1690, the latter had ash, oak, ironwood and lignum-vitæ in his shop. Thomas Livermore had in his shop at his death in 1710, "two cases of drawers part made, and 100 feet of black walnut, £2-15-0." Ralph Carter (died 1699) was worth £72, of which his tools and turning-wheel came to £6. Matthew Smith, turner, and Thomas Webb and Jonathan Wardell, joiners, also lived in Boston at the close of the century. The latter was quite wealthy, his estate amounting to £1,207 at his death in 1721.



COURT CUPBOARD
Owned by Mr. George Dudley Seymour, New Haven, Conn.

The example, on this page, of an oak court cupboard, supposed to have been made by a New England joiner, is owned by Mr. George Dudley Seymour, of New Haven,

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OAK CHEST WITH DRAWER

Made in Connecticut. Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 179.*

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Conn. Ebony was scarce in this country, and therefore the black egg ornaments and turned pillars of this piece are of white wood stained black to represent this wood. However, it is not to be concluded from this fact that every specimen with stained black ornaments is of native make, for pieces of English and Flemish make frequently have ornaments of pear and other woods stained in imitation of ebony. It will be noticed that this specimen is almost identical with the one on page 207.

Although New England possessed such varied and bountiful woods, choice foreign timber was not entirely despised. Even cedar was brought in from Bermuda and used in the construction of chests, and yet mahogany, strange to say, was very slow in coming into favour, even if it was generally known to the cabinet-makers. It seems to have been practically non-existent in Boston till about 1730, when an occasional table or dressing-box begins to appear in the inventories. The amount of furniture made in the colonies, however, must have been considerable, since it became an article of trade with the southern colonies, and articles of New England furniture are expressly mentioned in the Charleston inventories. Delicate workmanship was at the command of the native cabinet-makers. Edward Budd, a carver by trade, was living in Boston as early as 1678; Richard Knight was another who paid his tax in 1685, and the names of other members of the same craft would reward research.

A specimen of native carving of this period faces page 178. It is a panelled oak chest with one drawer, and belongs to Mr. Walter Hosmer, Wethersfield, Conn.

Another branch of the business was upholstery. Joseph Juet, an upholsterer, appears on the Boston tax list for

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1688. A set of carpenter's and joiner's tools is found in the inventory of many a yeoman, husbandman and tradesman, so that much household furniture of the rougher sort, such as boards and trestles, forms, benches, settles, stools, etc., must have been knocked together for common use by many a householder. To be handy with the tools was a common accomplishment. Entries in the diary of the Rev. Jasper Green, of Salem, at the close of this period, show that members of the ministry took pleasure in manual labor of all kinds. The following are a few examples: "1707, Apr. 1, Turned the entry door. Apr. 9, Saml Goodale making our clock case. May 6, Very busy finishing our clock case. May 9, Coloured our clock case. Aug. 11, I got the mantel-tree."

In the early part of this century, chairs were the seats of the mighty only; the more prosperous households rarely contained more than two or three, and these are usually found in the hall. The chair was a seat of ease for rest after the day's toil; it also had a certain dignity, and was reserved for the heads of the house. Stools, forms and settles constituted the ordinary seats. In 1652, the only seats in Adam Winthrop's house were four chairs, a settle-chair and fourteen stools. Before 1650, the inventories seldom specify the kind of chair; but there were few varieties. The value of the ordinary chair was very slight; a common entry in the inventories is a trifling sum set down to "wooden goods and other lumber," thus contemptuously dismissing all the wooden furniture in the house. The cheapest kinds of chairs that were considered worth separate appraisement were eight pence each, which sum was a joiner's wages for about half a day. The prices vary greatly, however. In 1646, four chairs and six stools come to forty shillings;

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CARVED OAK CHAIR
Owned by Mr. Walter Hosmer, Wethersfield, Conn.

and in 1652 four small chairs are six shillings, while two chairs and a child's chair are five times as much.

The child's chair was very general. It is noticeable that its form has not changed to the present day. It was made of oak, and several carved examples of a child's chair

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with solid back, sides and seat still exist in museums. The more usual kind, however, had turned arms, rungs and uprights, and was rush- or sedge-bottomed. A bar was fitted into holes at the ends of the arms to keep the child from falling out, and a foot-rest was fitted at a convenient height as in the modern chairs. William Blanchard (1652) had a child's chair which, together with two others, evidently of the same make (carved oak probably, considering the very high price), was valued at £1-10-0. An example of a child's chair faces this page. It was brought from England by Richard Mather in 1635. It long remained in the family and was used by Increase, Cotton, and Samuel Mather. The foot-rest has been lost, but the holes are still visible; the rod that served to keep the child from falling out has also disappeared with time. The chair is now in the rooms of the American Antiquarian Society at Worcester, Mass.

The various kinds mentioned were the "wainscot," or oak, chair with solid sides, seat and back, sometimes plain, and sometimes ornamented with carving in relief; the turned chair, with massive and ugly legs, rungs and back bars; "matted," "bass," "wicker," "joined," "wrought," Turkey-work and leather chairs. With the exception of "wainscot," the wood is rarely mentioned, although black walnut was rapidly growing in favour as a substitute for oak and was soon to take its place.

An example of the carved oak chair has already been given facing page 164. Another without arms, belonging to Mr. Walter Hosmer, Wethersfield, Conn., appears on page 181.

The leather chair existed in several varieties and was expensive. The seven leather chairs in John Cotton's

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TABLE

From the collection of the Wayside Inn, Sudbury, Mass. Owned by Mr. E. R. Lemon.
See page 202.

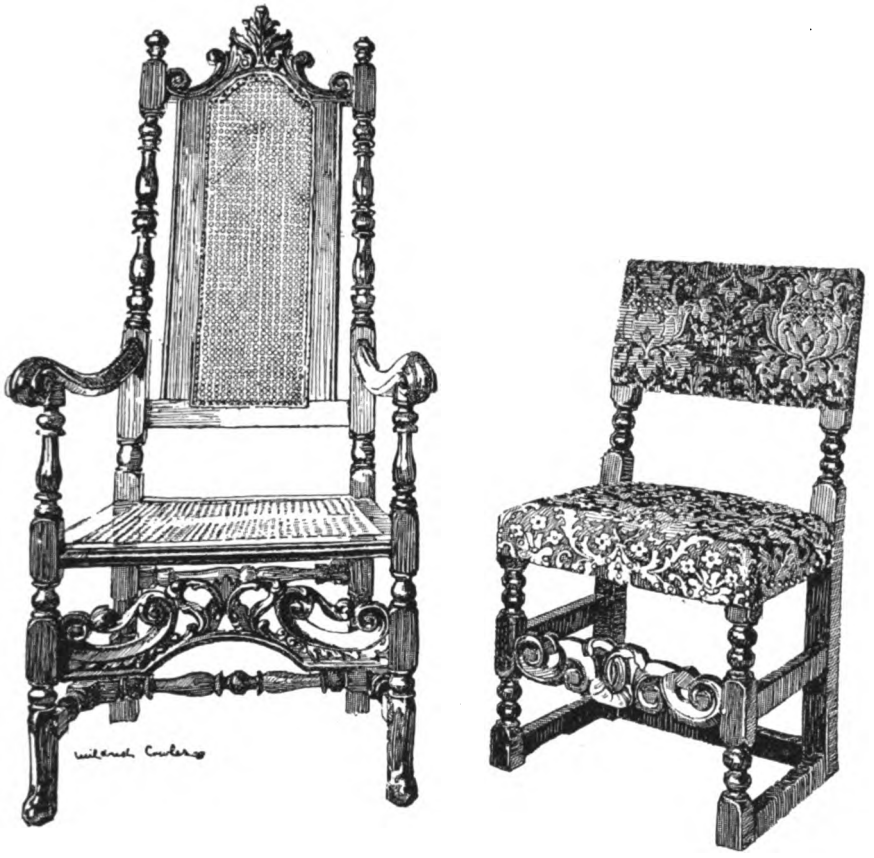


CHILD'S CHAIR

Owned by the American Antiquarian Society, Worcester, Mass. *See page 182.*

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CARVED OAK CHAIR AND CHAIR ORIGINALLY COVERED WITH LEATHER
From the house of Mr. Charles R. Waters, Salem, Mass

Great Parlour in 1652 cost £3, which was also the value of the eight "red leathered back chairs and two low leather back stools" standing in the parlour of Captain William Tinge in 1653; whereas the "seven leather and one green chair" in the hall of Major-General Gibbons in 1654 were worth only £1. William Paddy had "eleven Russia leather chairs in the hall, at eleven shillings, and five others, £3-5-0," in 1658; and six old leather chairs belonging to John Coggan at the same date were together

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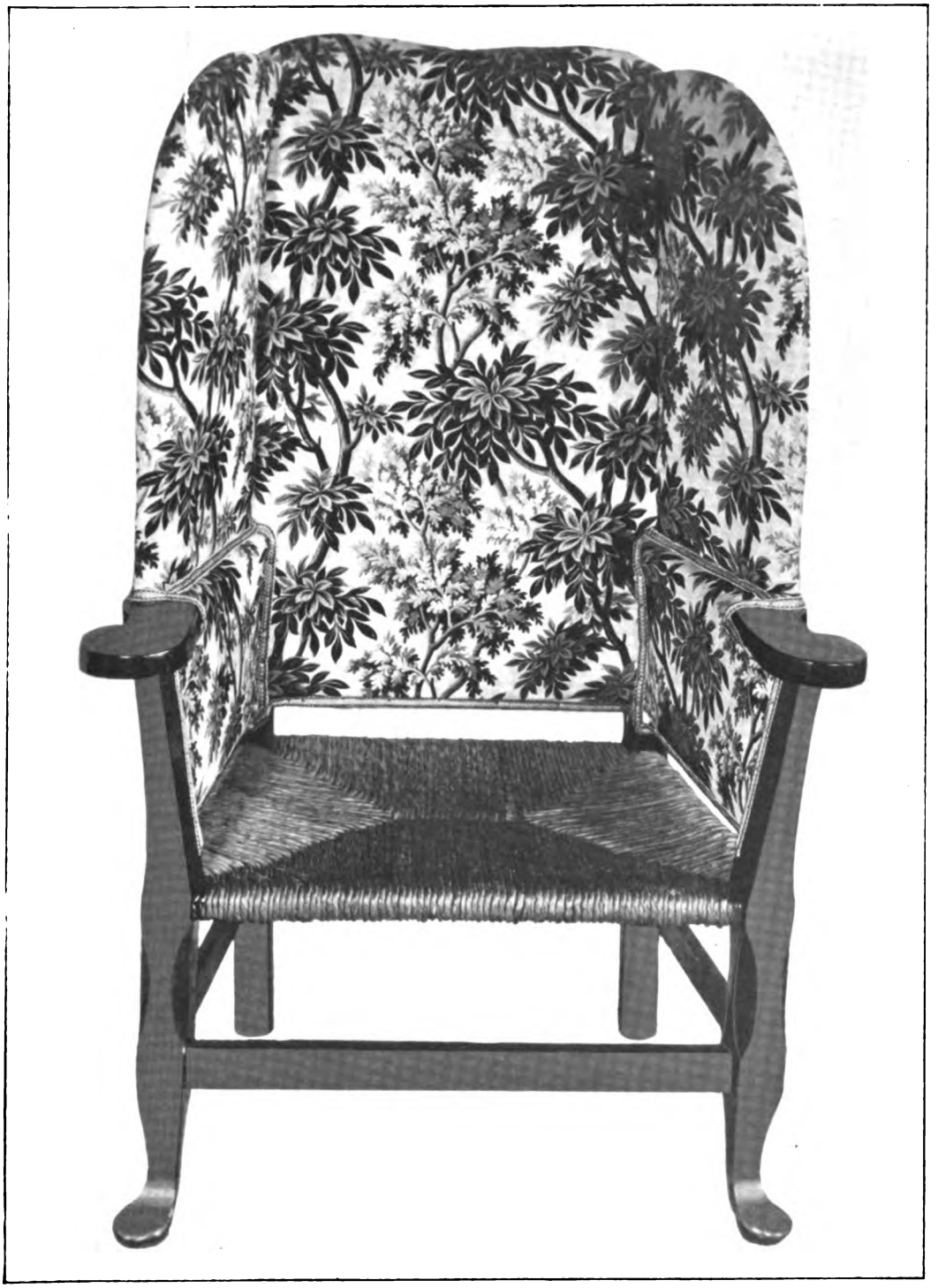


CANE CHAIR AND CHAIR ORIGINALLY COVERED WITH LEATHER
Both specimens are owned by Miss Hayes, Cambridge, Mass.

valued at twelve shillings. This John Coggan was a merchant who in 1633 opened the first shop in Boston. In 1659, Jacob Sheafe's estate included twelve red leather chairs, £5. The leather chair was therefore worth from two to thirteen shillings, and was found only in the best houses. The above gentlemen were all wealthy Bostonians.

The leather chairs were made high and low, with and without arms. The high one in its simplest form was what is now commonly known as the Venetian chair, and was very general throughout Western Europe in the late Elizabethan and Jacobean periods. It had a square frame

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RUSH-BOTTOMED CHAIR

Originally owned by Philip Reed (1698); now in the Antiquarian Society, Concord, Mass.

See page 187.

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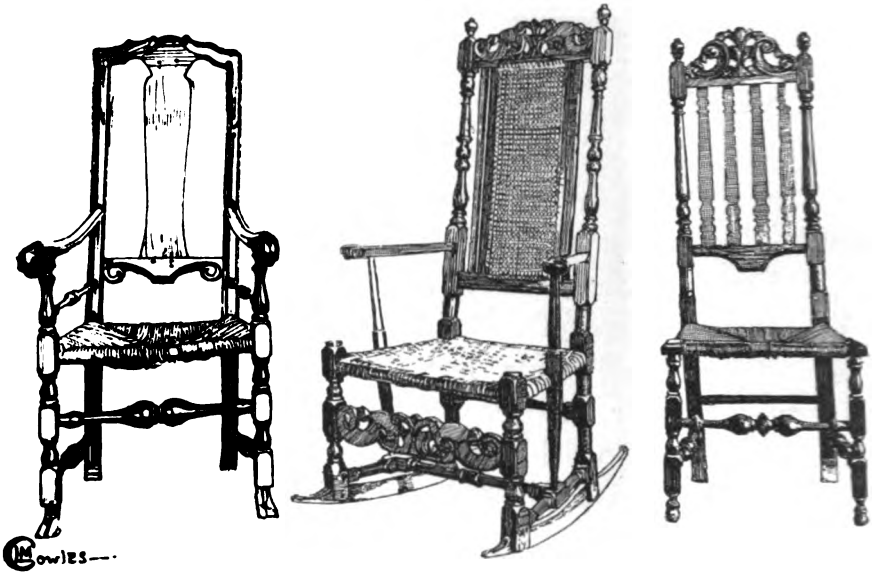
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and was slightly carved on the front feet, projecting ends of the arms, and tops of the back supports on which the leather was fastened with brass studs. The top of the back usually rose in a curved peak and the arms were slightly curved and ended in a scroll. The leather back did not come all the way down to the seat. The seat was also covered with leather fastened down with studs. The arms of the owner were often stamped upon the centre of the leather back. The low leather chair was still simpler, with square frame, the leather leaving the lower part of the back open. More elaborate specimens, such as the Spanish chairs made of chestnut, had dark brown leather stamped with scrolls, birds, animals and floral designs. The framework was carved with leafwork and scrolls, similar to the cane-backed walnut chair, which it closely resembled.

This style of chair has already been fully illustrated in Parts I. and II. Two additional examples may be seen on pages 183 and 184. These were low leather chairs, although now upholstered with modern materials: that on page 183, with a carved oak front bar, is now in the home of Mr. Charles R. Waters, Salem, Mass. The second one on page 184 is of somewhat later date and is owned by Miss Hayes, in Cambridge, Mass.

The wicker chair of woven willow and other pliant twigs occurs quite early. It was cushioned and luxurious, and worth as much as a good leather chair. In 1652, John Cotton's wicker chair was set down at six shillings and eight pence,—eight pence more than his four bass chairs. Four shillings was the sum credited to another belonging to William Paddy six years later. In Henry Webb's bedroom (1660) was a wicker chair and cushion, £0-5-0. In 1646, Christopher Stanley had "one Cabbin

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RUSH-BOTTOM AND CANE CHAIRS

The central one transformed into a rocking chair. Owned by the Connecticut Historical Society, Hartford, Conn.

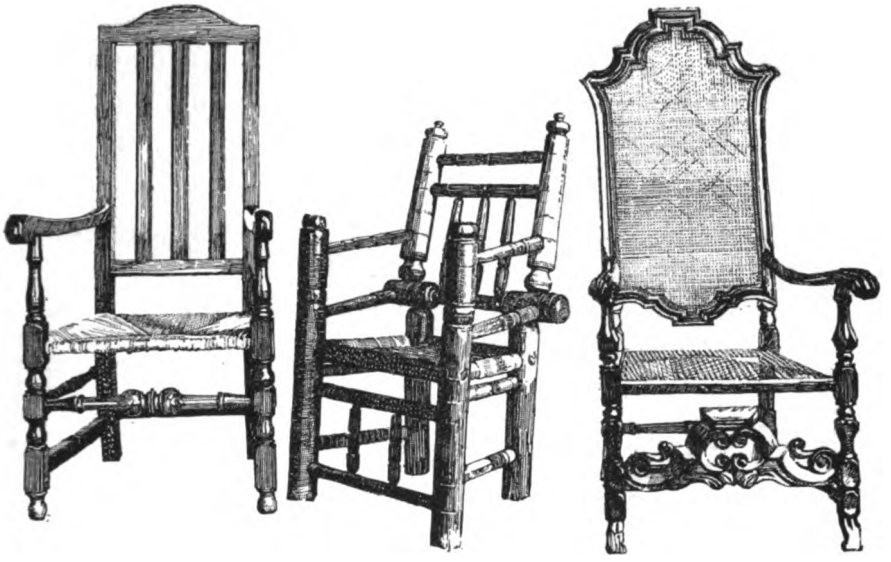
and one wicker chair, £1-10-0,"—an exceedingly high price.

The bass-bottomed chair was worth from one to two, the "mat" chair from two to three, and the joined chair from four to five shillings. The value of the "sedge" chair was about eighteen pence. Rush-, reed- and sedge-bottomed chairs were very plentiful and popular.

The rush-bottomed chair was often painted green, the fashion having been brought in by the English settlers from Leyden. In North Holland this "green" chair was universally used during the seventeenth century, and the name frequently occurs in the New England inventories. Another green chair often mentioned, however, is of quite a different nature and far more costly.

Examples of rush-bottomed chairs are shown facing

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RUSH-BOTTOM, TURNED AND CANE CHAIRS
Owned by the Connecticut Historical Society, Hartford, Conn.

page 184 and on pages 186 and 187. The one facing page 184 originally belonged to Philip Reed (1698) and is now in the Antiquarian Society, Concord, Mass. It is an early example of the "wing chair." The back and sides are covered with a gay flowered *cretonne*. The rush-bottomed chair with back of slats painted black, on this page, belonged to the Stanley family of Connecticut and is now owned by the Connecticut Historical Society, Hartford, Conn. The central chair on this page is an oak turned chair of the seventeenth century, clumsy and heavy; to the right of this is a cane chair that came from the Wyllys home, *Charter Oak*. It is interesting to compare this with one of Penn's chairs on page 85. These specimens are in the possession of the Connecticut Historical Society, Hartford, Conn., which also owns the pieces represented on page 186. The one in the centre is an old chair. It has been

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transformed into a rocking chair in the rudest manner and feeble arms painted black have been added. The chair to its right has four splats rounded at the back and cut flat in front. The third chair is rush-bottomed with split balusters in the back.



CANE CHAIRS
Owned by the American Antiquarian Society, Worcester, Mass.

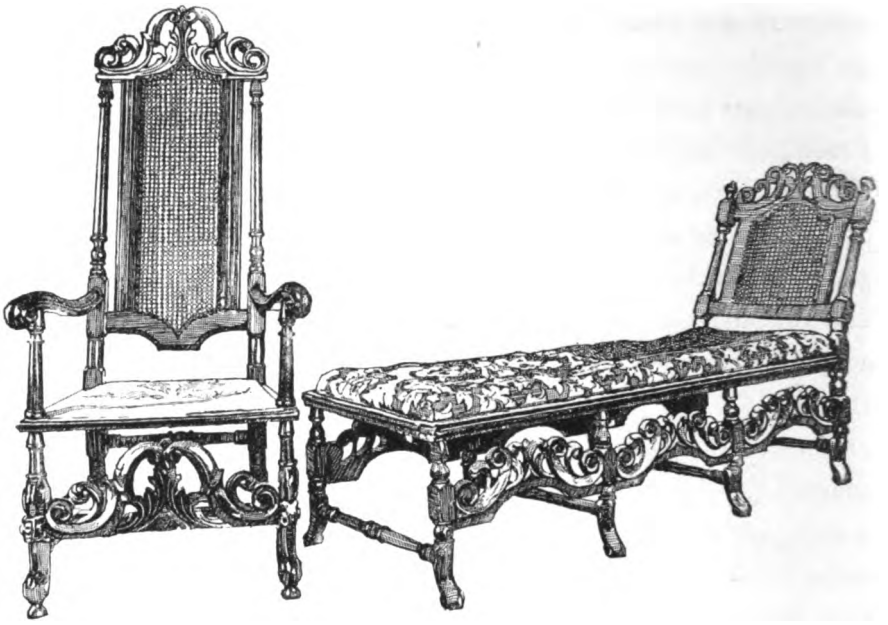
The three chairs from the American Antiquarian Society, Worcester, Mass., are also typical forms of this period.

In some of the wealthier houses, the severe form of chair that had to be made really comfortable with a cushion was supplemented by another kind that made its way into England from Venice. The chairs were upholstered on the arms, seat and back, and the legs were made in the

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shape of a curved X. Many examples of this style of chair are to be seen in the seventeenth-century pictures. The chairs were accompanied with stools and often with foot-stools, also supported by the curved X legs, and with stuffed seats. Two armchairs and six stools made up the set, and an upholstered sofa, or couch, often went with it. These were certainly brought into New England before 1650, and the favourite colours in which the pieces were upholstered were red, green and blue. Captain William Tinge (1653) had in his hall "one great green chair, six high back chairs and two low back chairs, and one old green elbo chair all cased, £6"; and "one green couch laid with a case, £2-10-0." In another room there was "a great cushion for a couch, £1." These high prices show that the articles belonged to the class of sumptuous furniture. An interesting example of a couch of cane, with an armchair the seat of which should be cane like the back, appears on page 190. These pieces originally belonged to the Bulkeley family and are owned by the Antiquarian Society, Concord, Mass. The hall of Major-General Gibbons (1654) contained one green and seven leather chairs valued at £1. Velvet and damask were the materials used in upholstering these chairs. William Paine (1660) had four red stools and two red cloth chairs with fringe. Major-General Gibbons possessed ten yellow damask chairs which, although old, were worth £4-10-0. In the inventory of the late Comfort Starr of Boston (1659) a "great damask chair" also occurs. The hall chamber of Henry Webb (1660) contained "seven green chairs and stools, four with fringes and three with galloone, £3-10-0;" and twelve leather chairs, six low and six high, £4-4-0. These "green" chairs were therefore in the same class with the

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CANE COUCH AND ARMCHAIR
Owned by the Bulkeley family, now by the Antiquarian Society, Concord, Mass.

finest Russia-leather chairs of the day and must not be confounded with the Dutch green rush-bottomed chairs.

The Turkey-work chair was also in use before 1650. It was equal in value to the best leather chair. In 1658, William Paddy had two, valued at sixteen shillings each; but it became cheaper before long. Its bright-coloured worsted designs made it very popular and, as chairs came into common use during the second half of the century, it was found in almost every household.

As we have seen, the stools which accompanied the chairs sometimes had cross legs, curved or straight, and padded seats covered with the same material as the chairs. The edges were usually fringed.

The buffet (not tuffet), the seat occupied by Little Miss Muffet of nursery-rhyme fame, has nothing to do with the

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other buffet (spelt beaufait and beaufitt in the inventories on its appearance late in the century) and must be carefully distinguished from it. In 1611 Cotgrave had defined the French word *scabeau* as a "buffit or joined stool to sit on." In Skinner's *Etymologicon* (1671) it is described as "a light seat without arms or back, indeed it may easily supply the place of a table." It usually had four turned legs with connecting stretchers close to the ground, and thus resembled a miniature table.

Governor Thomas Dudley's parlour chamber (1653) contained "a chair and two buffet stools and cover for chair, seventeen shillings; two green buffet stools, a livery cupboard and cloth, fourteen shillings." Other stools were the joint stools, and low and high stools. These had three or four legs, and were often made comfortable with cushions. Dudley's parlour contained "six joine stools, three chairs and ten cushions."

John Cotton (1652) had 26 chairs, including a little table chair, about 30 stools, 6 forms, and a couch. Captain Tinge's seats consisted of one form, one couch, 18 chairs and 20 stools. The latter were in considerable variety, consisting of 4 back stools, 4 low stools, 2 low stools with blue covers, 2 low stools with leather backs, 6 high Turkey-work stools, and 2 low leather stools. Thus stools were upholstered with the same material as chairs, and the addition of backs makes it hard to draw a sharp line between stools and chairs.

The foot-stool is seldom mentioned: Thomas Thatcher has a cricket in 1686.

During the second half of the century, chairs became much more plentiful, and a prosperous home contained a great variety while the stools gradually diminished in num-

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ber. In 1656, the wealthy Robert Keayne had only half a dozen chairs in the house, the other seats being stools and forms. Henry Shrimpton (1666) owned forty-two chairs and twenty-four stools. Antipas Boyse (1669) had forty-seven chairs and twenty-one stools. The varieties in these two houses included leather work with backs, low leather, Turkey-work, arm, wicker, low green, turned, low, child's, and matted high chairs; forty-two of the eighty-nine being some form of leather. The stools were joint, leather, wrought, and "cushion." In 1672, William Whittingham possessed forty-two chairs and but two wrought stools. These included fourteen Turkey-work, eight Russia leather, six calves' leather, one child's high, large arm, six low chairs with covers and silk fringes and "six covered with bayes." Richard Bellingham's stools were six and his chairs twenty-six in number in the same year. Among them were eight turned chairs with sedge bottoms and two cushions.

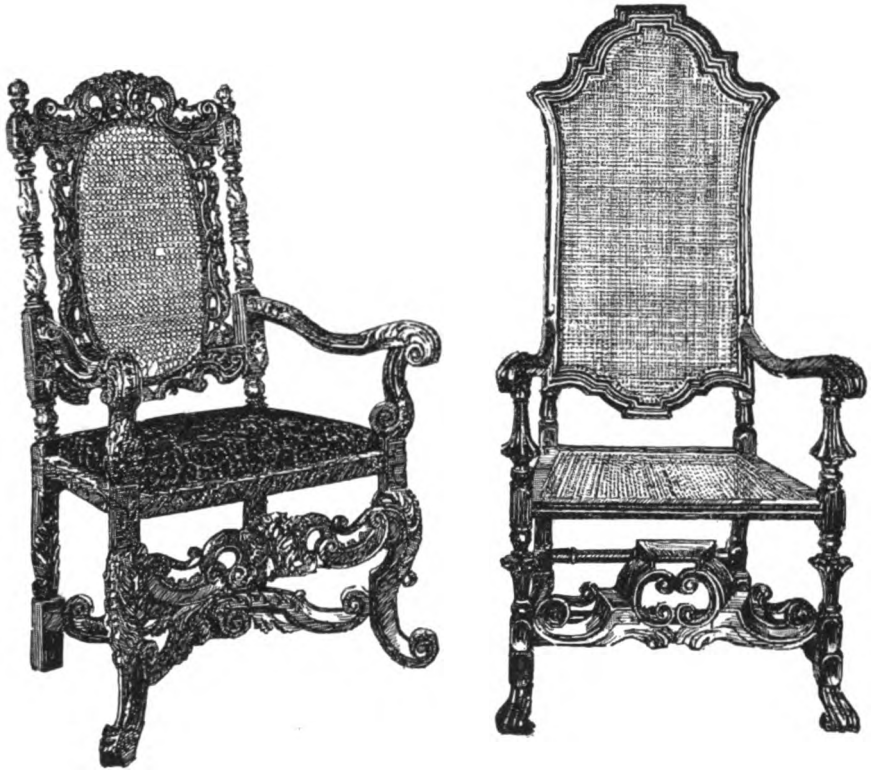
In 1675, Captain Scarlet had 6 Turkey-work, 2 wicker, 1 great wicker, 3 blue, 6 red, 6 high leather, and 10 red damask chairs. No stools are mentioned in his house, nor in those of John Freack (1675) and Nathan Raynsford (1676) who possessed forty-five and twenty-five chairs respectively.

In 1677, Hanna Douglas has seven serge and four small green chairs, and Hope Allen has a large and a small green chair and two green stools, worth £1-3-0.

No stools are in the inventory of Humphrey Warren (1680), nor of Jeremiah Cushing (1681): their chairs numbered sixty-three and fifty-one. John Wensley (1686) owned sixty-two chairs and six stools; Captain Thomas Berry (1697) fifty chairs and one stool; and Robert Brons-

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den (1702), sixty-nine chairs. The chairs and stools upholstered in red, green and blue are found in the best houses until the end of the century. In 1691 Dr. Jonathan Avery has "two red buffet stools wrought," twelve shil-



CARVED OAK CHAIR FROM NOVA SCOTIA AND CHAIR (CANE AND OAK) FROM THE WYLLYS HOME

Both specimens are owned by Mrs. Wainwright, Hartford, Conn. See page 194.

lings; and four green ones, sixteen shillings. The cheaper "green" chair also lingers: John White (1690) has "Six green flag bottom chairs," nine shillings. The material with which the seats were upholstered was often hand-worked: John Clarke (1691) had five needlework chairs worth five shillings each. There was more than one variety

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of the Turkey-work chair. Besides a cushioned armchair in Robert Bronsden's hall (1702), there were "six Turkey-work chairs," best sort, £3, and twelve ditto, worst sort, £3-12-0. A very handsome carved oak chair, the seat of which was originally cane like the back, was brought by Bishop Wainwright from Nova Scotia. This is owned by Mrs. Wainwright, Hartford, Conn. On the same plate is a cane chair of the period. This belonged to the Wyllys family, at *Charter Oak*, and is also owned by Mrs. Wainwright. A similar chair from *Charter Oak*, belonging to the same set, appears on page 187. The cane of these is particularly fine and gives a handsome effect.

The chair towards the end of the century is losing its rigid lines and submitting to the curves, sometimes grotesque, of the Dutch cabinet-makers. The turned legs with "Spanish feet," sometimes straight and sometimes scrolled, gradually develop well-defined knees and become cabriole legs with hoof and similar feet, at the same time dispensing with the curved front rail and turned straining-rails. The cane frame of the back is first divided in half by a central vertical bar, then the cane on either side disappears, leaving the splat, which is then rendered ornamental by cutting it into various forms. A glance at page 184 and page 186 will show this development. Presently the jar shape splat becomes the favourite; this is then pierced and carved, gradually following much the same course as Gothic window tracery. Meantime, the carved top sinks into simple curves that also develop into more elegant forms of the bow shape. The French Renaissance is rapidly making its influence felt in the second half of the century, and the Dutch are applying the squat forms they receive from the Orient. The carved oak period has passed and the cabriole

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SETTLE WITH FOLDING CANDLESTAND

From the Talcott House. Owned by Mrs. Wainwright, Hartford, Conn.

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leg, *bombé* shapes, and hoof and ball-and-claw feet are obtainable by those who like the new style. It is difficult to trace its coming in default of contemporary notice, but the change was by no means violent or sudden. A book had been published as early as 1550, by Jacques Androuet, in which there was a good deal of what we now call Pompeian design, although it did not become fashionable till the discovery of the buried city nearly two centuries later. In Androuet's book we also find a good deal of what is now styled "Louis Quatorze." Moreover, the leg of a table or a chair ending in an eagle's or dog's claw, and ornamented at the top with a low-relief acanthus leaf, is there exactly. Androuet also uses for ornamentation what Chippendale called "terms." Attention to these facts is drawn by Heaton in his *Furniture and Decoration in England During the Eighteenth Century* (London 1890–93).

Finally we have forms, settles, settle-chairs and table-chairs or chair-tables. The settle with its high back, pulled beside or in front of the fire, was a welcome shield against the bitter winter gusts that penetrated the wooden walls of the ordinary house. One of these, with folding candlestand, was long in the Talcott house, Hartford. This is shown facing page 194. It is owned by Mrs. Wainwright, Hartford, Conn. The settle was frequently carved and sometimes had a well, or a drawer, in the seat. Cushions often added to its comfort. A small settle was worth six shillings in 1652. A settle with drawers was appraised at one pound on the death of Thomas Scottow in 1661. Occasionally a "settle chair" is mentioned. The small settle was sometimes a combination table and settle, the back turning on a pin and forming the table-top, like the chair-table which was found in many houses (see page

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159). William Ludkin possessed an old chair-table valued at two shillings and six pence in 1652. In 1658, John Coggan had in his parlour "two table chairs, eight shillings"; and Francis Chickering of Dedham in the same year had a chair table, £2; so that the value of this article of furniture varies surprisingly, the difference being doubtless due to carved or inlaid ornamentation. A valuable settee (£2) is found among the household goods of William Bartlett of Hartford, in 1658. A fine Turkey-work settee of this period faces page 198. This was brought to Salem from Normandy by a Huguenot family about 1686. It is owned by the heirs of John Appleton and is now in the Essex Institute, Salem, Mass. The frame is oak and the colours of the Turkey-work are rose, blue, buff and light brown, curiously mixed with green, magenta and black.

Twenty years ago the average house was severe and bare so far as cushions were concerned; a soft cushion in a chair or on a sofa was a rarity. The taste for everything Oriental has changed all that, and hard horsehair has been practically banished, but we have only returned to the likings of our Puritan forefathers after all.

The stiffness and severity of the carved oak furniture was, as we have seen, greatly relieved by cushions. These are found in profusion in all the comfortable homes. There were cushions on the window-seat, on the chairs, on the settles, on the stools, and even on the cupboards. They were stuffed with down, feathers, flock, cat-tails and anything at hand that would serve. The coverings and cases for these cushions were even more varied than the filling. The ordinary cushion was worth about a shilling, and in 1666 feathers were worth eleven pence per pound. Henry

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Shrimpton possessed 834 pounds at that price. It is therefore evident that the shilling cushion did not contain feathers. John George of Watertown (1646) had 11 cushions, £1-10-0, kind not specified. Some of the materials with which cushions were covered appear from the following entries; 2 Turkey-work cushions, 1646; 3 gilt do, £0-8-0, 1650; 5 Turkey-work do, £1-2-6, 1652. Captain Tinge owned (1653) "6 raught window cushions in the presse, £2-0-0; 6 green do, £0-18-0; 6 Turkey do, £0-18-0; a great cushion for the couch, £1; 3 pair window cushions, £2; 1 velvet window do, £0-12-0; and 10 old cushions, £0-16-0." Simon Eire (1653) had 6 cushions, £2; 1 window do, 5 pieces of stuff for 11 cushions and 2 pieces of fringe, £1-13-0. Major-General Gibbons had 31 cushions, including "11 window cushions, 4 damask, 4 velvet, 2 leather, 1 Turkey-work, £1-10-0." Anne Hibbins (1656) owned a green say cushion; a "violet pinckt cushion, three shillings;" a velvet do, ten shillings; and a "wrought cushion with gold, five shillings." The material with which the cushions were covered frequently matched the curtains and valance, especially in the rich stuffs. The "carpets" and "cupboard cloths" were sometimes uniform also with the cushions and curtains. Needlework on the material was highly prized, and the ladies found time for much work of that nature. The above Anne Hibbins had in addition to her cushions: "a wrought cupboard cloth or great cushion cloth, green say valance, 1 green cupboard cloth with silk fringe, 1 green wrought do with do (£2), 1 wrought valliants, 5 painted calico curtains and valence, 1 cupboard cloth with fringe, and 1 wrought Holland cupboard cloth." Bridget Busby (1660) had 8 cushions, and 2 needlework cushions worth

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twice as much as all the others together. She also owned one wrought tester valued at £2-4-0. This sum was more than the total of the furniture of her room, which consisted of a table and form, a round table, two chairs, a stool, two covered stools, six pictures, a great chest, and-irons, and "some odd trifles over the door." Among Henry Webb's twenty-seven cushions, we note six green cushions mixed with yellow, velvet do, fringed and wrought do; and "six needlework cushions wrought, four drawn to work, and muskada ends, etc., £1 0." The value of the last item is almost incredibly high. Leonard Hoar had five hair cushions in 1675.

Tables in New England before 1650 may be disposed of in a few words. The "table and tressells" of Joseph Weld, of Roxbury, was worth three shillings and six pence. Ten shillings was sufficient to buy the "plank table and another small one" in the hall of Thomas Lamb of the same town; in his parlour was a "framed table and one joyned stool, £0-13-4." Another fellow-townsman, John Scarbarrow, who died the same year (1646), owned a "table and form, £0-14-0;" and John George, of Watertown (also 1646) had three tables valued at fifteen shillings. The tables in the hall of Alice Jones, of Dorchester (1642), were "a great table bord and form" and a "short table-board" worth fourteen and two shillings respectively. The above were the simplest kinds of table.

Tables had been used hitherto as a word to signify writing-tablets. A familiar instance of this use is Hamlet's cry, "My tables, my tables,—meet it is I set it down." Board was the familiar name for the table and it lingered in New England, as in the above examples, after it had almost disappeared in the old country. The Elizabethan tables were

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TURKEY-WORK SETTEE

Brought from Normandy in 1686 Now owned by the Essex Institute, Salem, Mass. *See page 196.*

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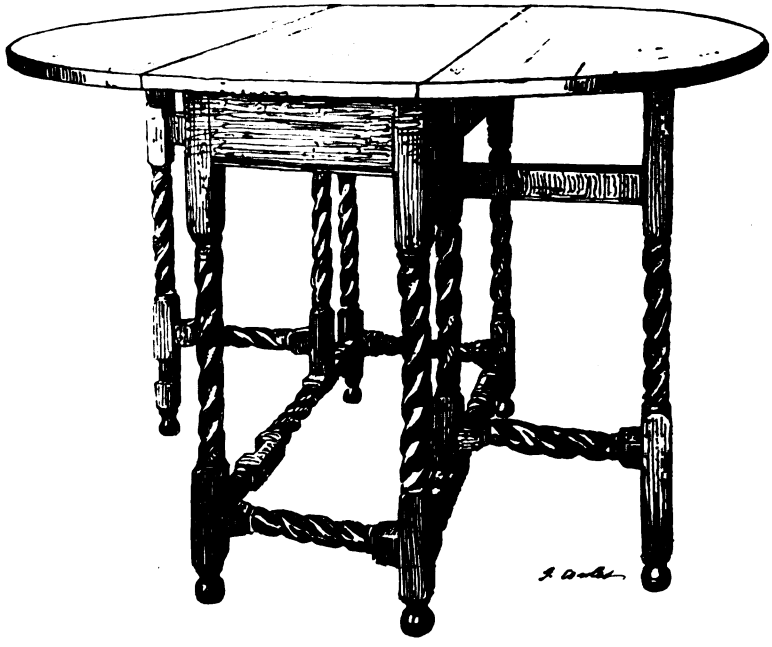
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generally boards hinged in the middle for convenience of setting aside when not in use. These boards were supported by trestles. Trestle is the same as "threstule," the three-legged stand which, as we have seen, was the single seat for all but the heads of the household. It was sometimes carved. The permanent was the "framed" table, the legs of which were connected by stretchers close to the floor. The early table, or board, was about thirty inches wide, and the old custom of sitting only on one side was still kept up in many houses. The "table and form" makes this evident. During the reign of Charles the Martyr, broader tables came into use, and the great stationary "folding" and drawing-tables also made their appearance in many homes. The folding-table had from twelve to twenty legs, leaves being added on legs that drew out from the ends and sides, as in a modern folding table. The draw, or drawing, table was made of solid oak; it was very massive, the legs having the enormous acorn-shaped Dutch ornament. It was inlaid with pear wood in geometrical designs, stained black (see page 63). A handsome table of this kind is owned by Dr. James Read Chadwick, of Boston, Mass. It is 70 inches long, 30 inches high and 32 inches broad. The extensions that draw out from underneath are the same width as the table and 31 inches in length. In Captain Tinge's parlour (1653) was "one drawing table, £2;" and in his hall were "two tables one form, £2." These tables therefore were quite expensive. Governor Dudley's parlour (1653) contained a "table and frame and 6 joine stools and a carpet, £5-4-0"; but this exceedingly high valuation may have been due to the "carpet." There were other tables of smaller size, both square and round; an example even of an octagonal table, dated 1606, belongs to

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the Carpenters' Company in London. A little leaf table, £0-8-0, was in Simon Eire's inner hall (1658). Jacob Elliott and Grace Brown (1651) both had round tables; and John Cotton (1652) a small square one; he had eleven tables in his house.

Small square, round, and oval tables became much more

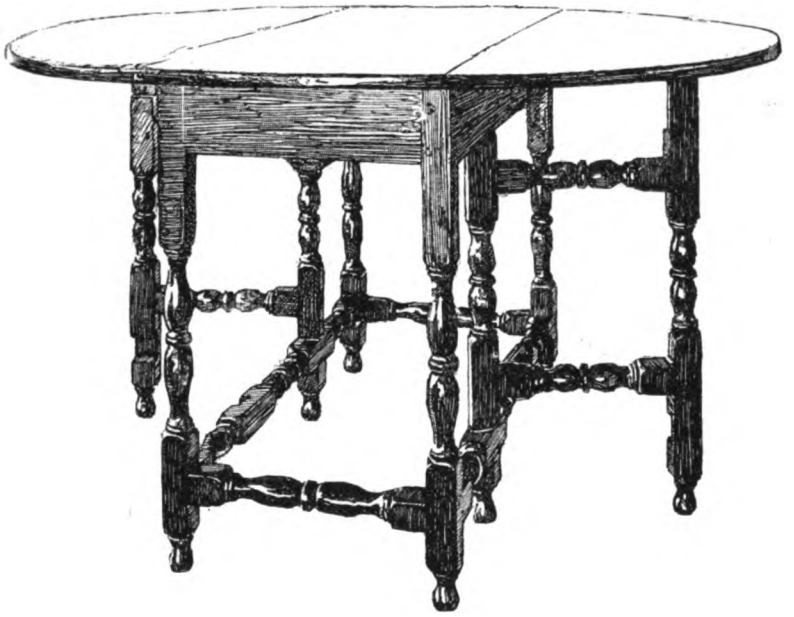


OVAL TABLE OF OAK
In the house of Mr. Charles R. Waters, Salem, Mass. See page 202.

numerous in the second half of the century. The round table varied greatly in value, showing that it was made of many woods and in several sizes. In 1660, one cost four shillings, and another three pounds. Antipas Boyse (1669) had a small table with drawers, six shillings. In 1670, William Wardell's round table with one drawer was worth fifteen shillings. The "long" and the "drawing" table

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were constantly found. Besides oak, walnut and cedar were the usual woods. In 1669, a long cedar table is appraised at £1-15-0, and in 1672, a square walnut ditto at £1. A cedar table costs £1, and fifteen shillings is the value of another of "Burmodos" cedar in 1680. The Spanish table was in great favour in this second period: in



OVAL TABLE
Owned by Mrs. John Marshall Holcombe, Hartford, Conn. See page 202.

1676, we find one at twelve shillings, and in 1679, two for sixteen shillings. The side table appears early in the second half of the century. It was not always an additional table in the dining-room, but often a small bedroom table. Robert Gibbs's Great Chamber contained four. In Humphrey Warren's Red Chamber (1680) there was a side table, and his Hall Chamber also contained a small one. These three chambers were bedrooms. The dining-room contained four

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small square tables and carpets,—a departure from the usual custom of the big table. It would seem that it was now the fashion to have several small instead of one great table There were two in the hall and three in the dining-room of Sir William Phipps. The sideboard table is also found about this time as an adjunct to the great table. In 1683, John Winslow's hall contains a square table and a sideboard table of red cedar. The oval table becomes more frequent towards the end of the century. Captain Thomas Berry owns three in 1697, one at seven shillings and two worth £1-15-0. An oval table of oak, of rough work, faces page 182. It has falling leaves, the legs are strengthened by tenons, and the pegs that hold it together are wooden. The design is now popularly called the "butterfly table." The piece is in the Wayside Inn, Sudbury.

Throughout the Stuart period there were two kinds of oval tables. They were of the "falling" variety, having leaves that could be let down so that the table should take up little room when standing against the wall. The legs were almost invariably turned in spirals or beads and had connecting stretchers. Sometimes the side legs pulled out as supports, and at other times the leaves had simple bracket supports. Examples of each kind may be seen on pages 200 and 201. These are sometimes called to-day "thousand-legged" tables. (See also page 11.) Besides oak, pine and black walnut, the oval table sometimes occurs in cedar.

Beds were the most important articles of furniture in the early homes; they were decorative and luxurious. The great post bedstead, with the trundle bed below that pulled out on rollers, was found in innumerable homes. The trundle, or truckle, bed in baronial days was a couch of little

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honour, being occupied by a personal attendant for protection. It was a servile resting-place:

"He that is beaten may be said
To lie in Honour's truckle bed."

The children doubtless slept in it in New England.

These great beds, with their posts carved and swelling into acorn-shaped masses of ornamentation, are no longer to be found in this country; if a single specimen has escaped destruction, it has escaped the writer's search. An illustration, however, appears as the frontispiece of Part I. The modern taste for hard bedding would have amazed our forefathers, who would have stuffed their ticking with sunset cloudlets if they could have procured them. As it was, they had to be contented with down, feathers, fur, flock, hair, silk grass, cat-tails and straw. The long bolster and two pillows to each bed were filled with the same and cased with fair linen. Sheets of canvas, Holland and other linen were added and then came blankets, rugs and quilts galore. From rods under the head, curtains hung generally by hooks; but rings also were used, since one entry reads "9 dozen curtain rings, four shillings and six pence."

The value of the wooden framework of the bed was always a very small proportion of that of the whole, as is clear from an early example—that of Joseph Miriam of Concord (1640). He had three bedsteads, fifteen shillings; 1 feather and 6 flock beds, £2-10-0; 2 pairs of curtains, £4-10-0; and a pair of linen curtains, £1. Again, Edward Wood of Charlestown had a bed with curtain, valance and rods, £5-15-0; a truckle bed, one crown. Thomas Cortmore of the same town (1645) owned a "bedstead with trundle bedstead, matts and cord, £1-10-0." For this, he had down bedding worth twice as much. The hangings,

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which matched the window curtains, consisted of one pair of striped silk curtains and valance, which, with five window curtains and five window, cupboard and chimney cloths, amounted to £5. His bed coverings included one silk red and blue quilt, £1-6-0; one red and green silk do, £2-10-0; and one tapestry coverlet, £1-6-0. Such elegance may be considered somewhat excessive for a "lodge in some vast wilderness," but it is perfectly evident that the wealthy settlers carried their luxury with them into the virgin woods, just as the Romans did into their barbarian conquests. Mr. Cortmore is by no means an exceptional case. Mary Hudson's beds (1651) further show the relative value of bedstead and hangings: two standing and one trundle bedstead, £1-10-0; one pair of say curtains and valance, £1-5-0; one pair of striped ditto, £1-0-0; one "tapstree" covering, £3-0-0. Joseph Weld's "darnell" coverlet, £1; and two little old yellow blankets, £2-16-0, are also astonishingly large sums in comparison with the contemporary value of the best chairs, tables and "cupboards." Robert Turner's two bedsteads and iron rods, £2-5-0, with two trundle bedsteads, £0-6-8, also look small beside his pair of curtains and valance, £2-15-0, and one flock and three feather beds and bedding, £15. The rugs, blankets and coverlids were as valuable and choice as the hangings. An East Indian quilt costs £1-10-0, and a silk shag rug, £3, which was also the value of two home-made coverlids. Richard Lord of Hartford at the close of the century had a silk cradle quilt, two silk striped blankets, and three other blankets of white silk, watered silk, and double satin. Henry Webb's bedstead and bedding, with green curtains, green rug and coverlid with lace and fringe, was estimated at £24 in 1660; probably these were the richest materials

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employed. In the same year, Martha Coggan had a suit of East India curtains, £7; a blue calico quilt, £1-10-0; a pair of purple curtains and valance, £7; and blue ditto, £2-10-0. Samuel Maverick's suit of blue serge curtains (1664) came to £4. Other curtains mentioned are linsey-wolsey (which were about three shillings a pair), linen "green," "blue," yellow damask, "striped," "red," red bay, green say, and shalloon (twelve shillings). In 1658, a new suit of watchet serge curtains and valance cost £6; and a pair of silk ditto, £3. Hangings of gilt leather are also found in some houses. Screens are also very common as an additional protection against draughts, and in some cases *portières* were used. Captain Berry, in 1697, had "a curtain and rod for a skreen, fifteen shillings." The screens were made of leather, painted canvas and painted buckram. They had two, three and four leaves. In 1654, we find "six pieces of painted buckram, £3."

The home-made coverlid (from the French *couvre lit*) mentioned above may have been woven, instead of being made by one of the many processes of skilled needle-work, for spinning-wheels were found in the great majority of homes, and the loom also often occurs. Twelve shillings was the value of the loom in Joseph Weld's study in 1646. In 1640, English mohair cost three shillings per yard, and green serge four pence more. Painted calicoes and other products of Eastern looms became popular later in the century. "Cheney" was then worth about two shillings per yard.

The cupboard was originally exactly what the name implies,—a board on which cups were displayed. The cups and other vessels used at table were of pewter and silver; and silver plate in respectable quantity was found

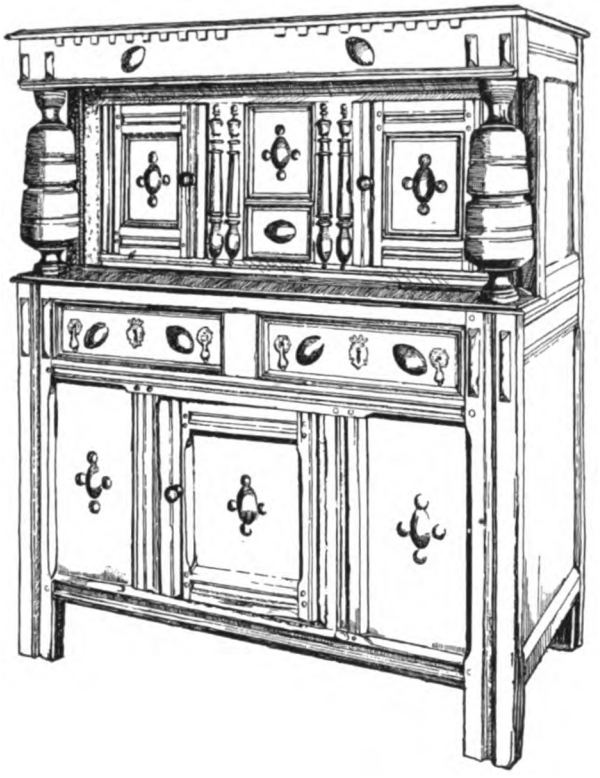
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in every home of moderate or ample means. The "salt" was often an imposing piece of plate. George Phillips (1644), whose estate amounted to £553, owned "a silver salt with spoons, £4." Thomas Cortmore of Charlestown (1645) owned 106 ounces of plate, £23-17-0. Silver plate at that date therefore was worth four shillings and six pence an ounce, and George Phillips's salt and spoons must have weighed about eighteen ounces. John Holland (1652) had six pounds' worth of plate, and in the same year Adam Winthrop's consisted of a silver tankard, £5; a beer bowl, two wine bowls and a caudle cup, £7; two silver sugar dishes, £2-10-0; a little silver salt and a dram cup, sixteen shillings; and twelve silver spoons, £3. He also had a stone jug tipped with silver, £1; and a toasting iron tipped with silver, ten shillings. Governor Dudley's 80¾ ounces of plate was valued at five shillings and two pence per ounce in 1653, and Jacob Sheafe's 118 ounces at five shillings in 1659; thus the price varied with the years. Adam Winthrop's twelve spoons were probably what are still so highly prized as "Apostles' Spoons." In 1656, Anne Hibbins had "four silver spoons, one with a gilt head, a great silver porringer, a silver tankard, and two silver wine bowls that weighed 39 oz. at five shillings, a gilt salt, two gilt wine bowls, one silver beaker, one beer bowl, two saucers, a silver salt, four gilt spoons with ten silver spoons with Pictures of Apostles gilt and one caudle cup at five shillings and eight pence per oz. which weighed 34 oz. ¾ gilt." Enough has been said therefore to show that there was ample use for the cupboard.

A typical example of a New England court cupboard appears on the next page. This belonged to Gregory Stone, of Cambridge, Mass., about 1660, and is now owned

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by the Antiquarian Society, Concord, Mass. Unfortunately it has been painted black, and some brass drop handles have been added. It is similar to the court cupboard on page 178.



OAK COURT CUPBOARD

Owned by Gregory Stone (1660). Owned by the Antiquarian Society, Concord, Mass.

The early varieties were the "livery" and the "court" cupboard. The livery cupboard in general appearance much resembled the altar and super-altar in the high church of the present day (see also pages 22 and 36, regarding this piece of furniture). The cupboard cloths, often fringed, fell over the ends, not the front, of the various stages. On

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these stages, or shelves, the plate was displayed. Sometimes hooks were driven along the edges of the shelves, and cups, mugs and jugs were hung on them. The arrangement was exactly similar to the dresser in many a modern kitchen; in fact the "dresser" of that day still exists downstairs. In England it is universal. To guard against theft, doors were added above and below, and thus the "court" cupboard was developed. The fronts of these pieces of furniture were decorated in a variety of ways with inlay, carving, panels and superposition of split columns and studs stained black. The cupboard was found in all sizes and varieties and the value had a wide range. The appraisers described it variously. We find: one small cupboard and chest of drawers, £1-16-0 (1645); a great cupboard; a table and cupboard, £2; a table-cupboard, twelve shillings (all 1646); a livery cupboard, £1-10-0 (1650); a side cupboard, eighteen pence; another "with a presse," £1-10-0; a chest and a little cupboard, both with drawers, £3-10-0; "a cort cupboard, cloth and voider, £1," 2 presses, £1 (all 1652); a plain livery cupboard, ten shillings (1653); a press cupboard, £1-4-0 (1654); a court cupboard with one drawer, sixteen shillings, a sideboard cupboard, twelve shillings; and a side cupboard, fifteen shillings (all 1658). In the lower part of this cupboard, or sideboard as we should now term it, one or more drawers frequently occurred. Then came the "table" or first stage, the superstructure not being as deep as the lower part. Sometimes the upper part ran straight across parallel with the front, and sometimes the corners were cut off, making the shape like half a hexagon (see facing page 36 and frontispiece to this number). Many examples of these varieties still exist.

The cupboards were of all sizes, and in and on them

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were kept articles of glass, earthenware, and china, besides plate; and cushions as well as cloths were used to adorn them. John Barrell, who died in 1658, had in his parlour a court cupboard and cloth and small cushion, £1-5-0; and "earthenware, glasses, etc., upon the cubbard head and in the cubbard and shelf, fifteen shillings."

The cupboard cloths were of damask or diaper. Sometimes the cupboard was garnished with a carpet, in which case the material frequently matched the window curtains and bed hangings, or was of Turkey-work. Abiell Everell (1661) had a cupboard and a sideboard (£2-5-0), "a cupboard carpet suted to ye hangings" and eight shillings' worth of Leghorn earthenware.

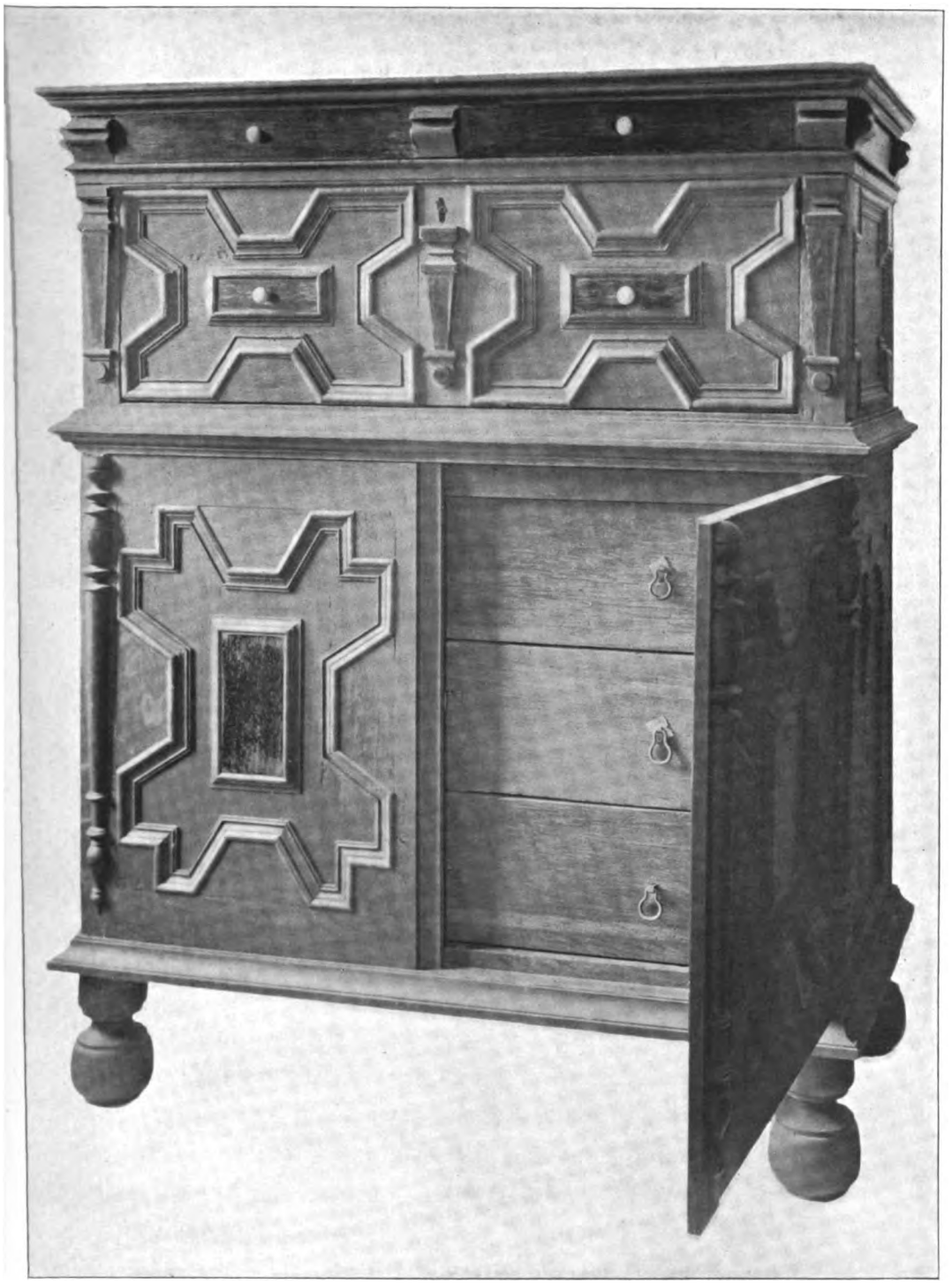
Many varieties of the cupboard are found during the second half of the century. It became an indispensable article of furniture in every comfortable home, and four or five are frequently found in one house. The prices cover a wide range, and there are very many varieties. The woods of which they were made were usually oak or walnut, though pine was used in the commonest kinds. At the date when New England was first settled, Sir Francis Bacon writes: "Some trees are best for cupboards, as walnut." The court and livery cupboard soon developed into other forms as the century advanced by the addition of drawers, etc., at the separate stages, and in some cases the lower part was thrown back, leaving the second to be supported by pillars (see page 169). The numerous varieties evidently bred confusion in the minds of the various appraisers, for we find the latter describing these articles of furniture with great latitude. It is plain that the word cupboard was generic rather than specific and needed qualifying phrases for clear understanding. Thus William Paddy

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has a sideboard cupboard, twelve shillings, and a large cupboard chest with drawers, £2, and Thomas Buttolph, a cupboard and chest table (1667), £9. The difference in value of the above pieces is worthy of note, as it shows a great variety of material, size and workmanship. Mr. Paddy's large cupboard chest with drawers must have been similar in character to the beautiful piece of furniture facing this page. It is made of oak, the long top drawer being veneered with snake wood, as are the central ornaments of the panels and the side terminals. The dark red of the snake wood affords rich contrast to the oak. The knobs are ivory, the handles metal. This is owned by Mr. Walter Hosmer, Wethersfield, Conn.

In 1666, John Biggs owns a press cupboard, £1-10-0; Nicholas Upshall, a small livery cupboard with drawers, £0-10-0; John Baker, two cupboards with drawers, £4; Henry Shrimpton, a livery cupboard, £3; and John Brackett, a livery cupboard and furniture, £3, and a cupboard and cloth and things on it, £7. In 1667, Benjamin Richards has a sideboard cupboard, £1-10-0; William Cheny, "a great cubberd, £1-10-0, a little ditto, £0-7-6." William Wardell (1670) owns a joined cupboard, £1, a "Livory cubbard, £0-15-0, and a side cubbard, a slight one, £0-2-6." William Whittingham (1672) has a sideboard cupboard, £1-10-0, and John Winthrop (1673) a cupboard of drawers. The dresser was a form of the livery cupboard, but the former word rarely occurs in the inventories. In 1676, a cupboard and a small dresser were in Mary Minott's hall. The cupboard contained plate worth £10-13-0. Dr. Jonathan Avery (1690) had a small cupboard on a frame. Thus there were considerable changes and developments in this important piece of furniture as

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CUPBOARD CHEST OF DRAWERS

Oak inlaid with snakewood. Owned by Mr. Walter Hosmer, Wethersfield, Conn. *See page 210.*

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time passed. The simpler forms had become quite antiquated by the end of the century. A cupboard belonging to Captain Thomas Berry, in 1697, is described as "old-fashioned." In some of the wealthiest houses we find the cupboard absent, so that it may have been going out of fashion. It will be noticed that it does not appear among the possessions of Sir William Phipps. Of the very wealthy, John Freack (1675) also possessed no cupboard.

The above examples are from the Boston records; the Hartford lists show a similar variety.

This brings us to the press, which now appears occasionally in the inventories. People were rising above the grade of comfort in which trunks and chests suffice as receptacles for clothes and household linen. The cabinet was for articles of value; the cupboard for plate, glass, china and earthenware; and the press for linen and clothing. The press much resembled the court cupboard externally, though it was generally larger. The distinction between press and cupboard is not always maintained. In 1659, Thomas Welles of Netherfield owns "a linen cupboard," £1-5-0. In 1652, there were two presses (£1) in John Cotton's "Gallarie"; and William Blanchard possessed a cupboard with a press, £1-10-0. Other presses mentioned are: a voider with a press, £1-10-0 (1652); a press cupboard, £1-4-0 (1654); and a press and cloth, £1 (1657). A linen press also stood in Humphrey Warren's "Great Parlour" in 1680. In Elizabeth Gardner's parlour also, in 1681, there was "a large press to hang clothes in, £2." The press, therefore, was an important piece of furniture, as is proved by the high prices given. The cloth shows that it was adorned like the other cupboards, and sometimes we find things placed on the head. It contained not

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only clothes and linen, but sometimes bedding as well. In 1653, Captain Tinge's hall contained "6 raught window cushions in the presse, £2;" and "a feather bed and bolster in ye presse, £4." Moreover, there was a "presse bedstead" which was a form of folding bed. Johnson's *Dictionary* describes it as a bed so formed as to be shut up in a case. Robert Carver owned one in 1679. It was valued at £3, which is five or six times the cost of an average bedstead.

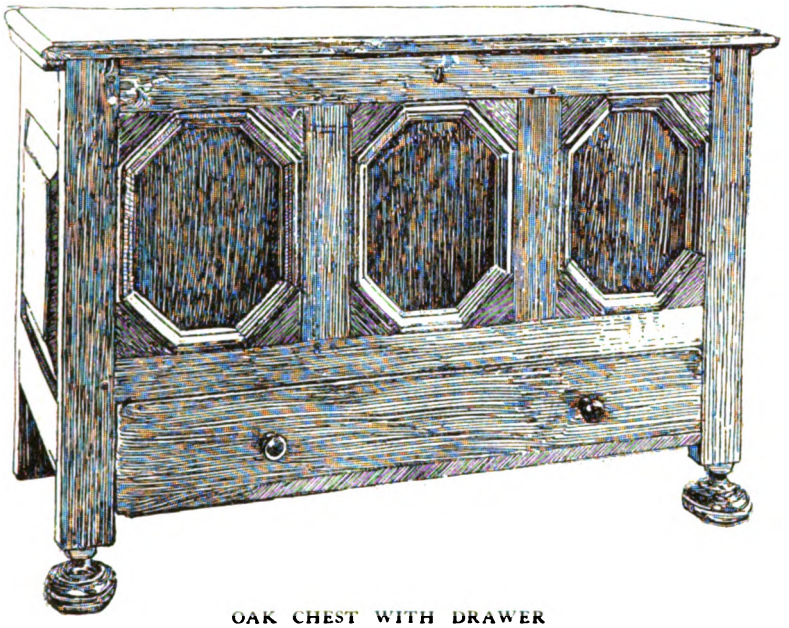


CHEST WITH DRAWER AND MINIATURE CHEST WITH DRAWER ON TOP
From the Whipple House, Ipswich, Mass.

The frame was a separate four-legged support to several pieces of furniture. When the top of the table was not fixed, the table and frame often occur. Other entries are: chest and frame, 1652; cabinet and frame it stands on, 1654; desk and frame, 1672; a pair of virginals with

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frame, 1672; trunk with the frame it stands on, 1674; and small cupboard on a frame, 1691. The washstand is very rarely met with, but a bason frame worth five shillings was owned by Major-General Gibbons, 1654. In 1691 John Clarke owns a cistern and bason worth four shillings.



OAK CHEST WITH DRAWER
From the Whipple House, Ipswich, Mass.

Chests were of supreme importance in the early days of the settlement and were found in every house even at the close of the century. They contained the clothes, linen, valuables, and often the plate of the family. They were of all sizes, sometimes plain and sometimes carved. The initials, and often the date of birth of the owner, were frequently carved on the front. Many examples of the oak chest still survive. Sometimes it stood on short legs like those shown above and on page 212, and facing page 214. In 1652 John Cotton owns one, and examples are innumerable.

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The commonest kinds were made of pine; cedar was highly prized because of its supposed preservative virtues. Chests varied in value in accordance with their size, material, condition and workmanship. A considerable variety was found in New England homes before 1650. Cypress seems to have been the most valuable wood. In 1645, a cypress chest is worth £2-10-0, and another on the death of its owner, ten years later, is listed at £10. The latter, however, is quite exceptional, as a few examples from that decade will show: a spruce chest, ten shillings; a great chest, six shillings and six pence; a chest, thirteen shillings and four pence; a joined do, fifteen shillings; one chest, eighteen pence; a chest, a trunk and a long cushion, ten shillings; a chest covered with red leather, £2; a "cipresse" chest, £5; a chest worth nothing; a wainscot do, fifteen shillings; a cedar do, five boxes and a desk, £1; two joyned chests, four shillings; two chests and two boxes, £1-15-0. Thus the value varied between zero and ten pounds. A narrow shallow box often ran along one end just under the lid. This was called the till, and in it the smaller articles of value and finery were kept.

A handsome oak chest with two drawers below the deep well and a till to the right inside faces this page. It is owned by Mrs. John Marshall Holcombe, Hartford, Conn. The panels are carved and the decorations of spindles and egg-shaped ornaments are of white wood stained black. A common name for this is the "bride's chest," as it frequently contained the *trousseau*.

Another chest of dark oak with carved panels and floral ornamentation, belonging to Mr. Charles R. Waters, of Salem, Mass., faces page 216. Upon it stands a small oak writing-desk of the same period.

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OAK CHEST WITH DRAWERS

Owned by Mrs. John Marshall Holcombe, Hartford, Conn. *See page 214.*

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The trunk was also commonly found. In 1647, a new trunk belonging to the deceased Joseph Weld, of Roxbury, is estimated at ten shillings. In 1654, a case and a trunk are worth only half a crown. Others mentioned are as follows: a trunk, ten shillings; two trunks, sixteen shillings; a small red trunk, half a crown; a small trunk with drawers, six shillings; two chests and three trunks, eight shillings; one trunk, twelve shillings. The trunk was often covered. The sealskin trunk is frequently found; and in 1652 a "great hair trunk" costs £1. Governor Dudley owns an iron-bound trunk which, with a knife and voider, comes to £1-2-6. In 1671, we find two trunks with frames £1-10-0, and three others, £2. John Hull (1673) has a small trunk with drawers, six shillings. The distinction between the trunk and the chest is not always clear, though the trunk was usually reserved for keeping wearing apparel in. Its form usually resembled a section of a tree trunk, and it seems in most cases to have been covered with some form of hide. The lack of precision in the early dictionary makers renders it vain to go to them for information. For instance, in Phillips's *New World of Words* (1662), we find the following definitions: *Trunk*, a chest or box; *chest*, a kind of coffer, box or trunk; *casket*, a little cabinet; *cabinet*, a chest of drawers or little trunk to put things in. Thus we have an endless chain and are working in a circle in which everything seems to be everything else. When terms were used so loosely even by those who were trying to explain them to others, we cannot be surprised at the difficulties the appraisers seem to have experienced in defining the various objects.

Two kinds of the trunk face page 224.

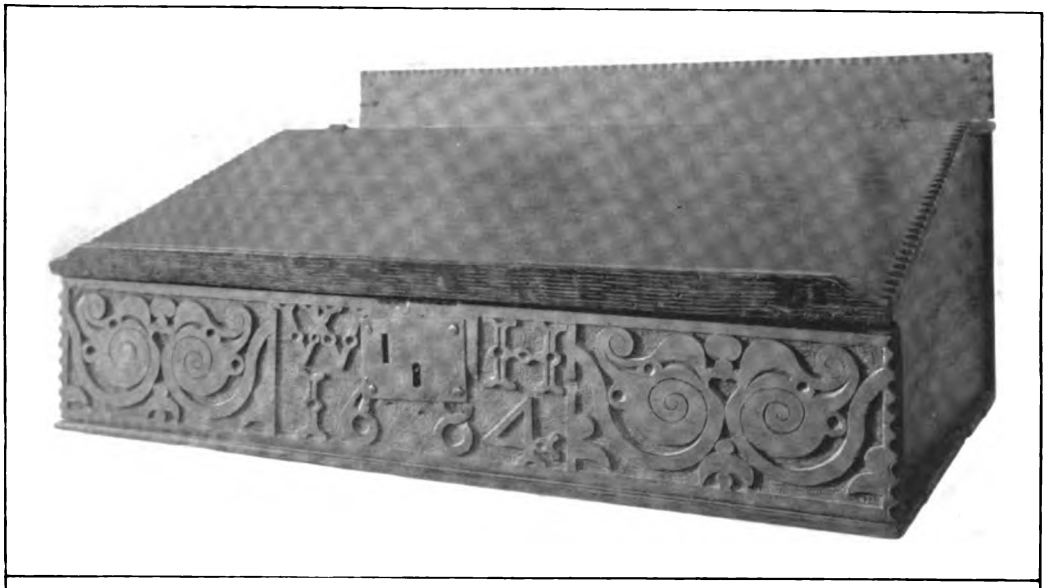
The first development of the simple chest was the in-

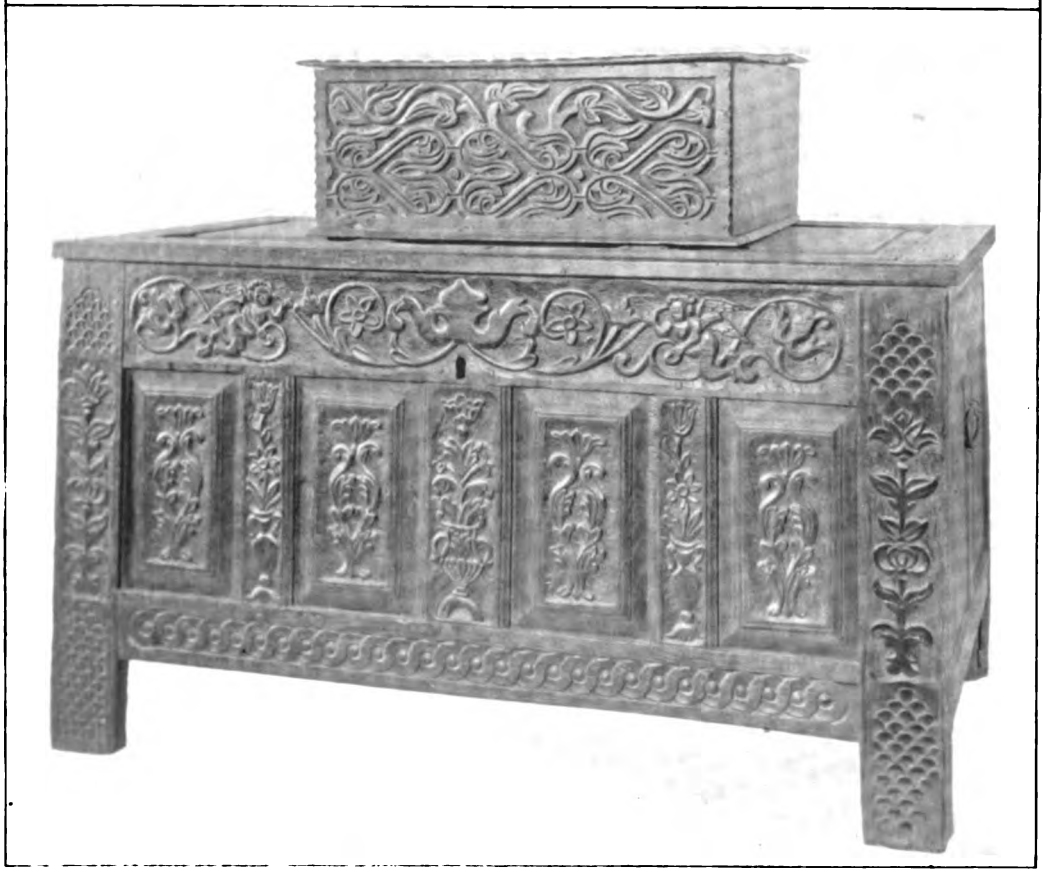
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sertion of a drawer below. Then came more drawers, till we have a bewildering array of chest with drawers, chest of drawers, nest of drawers, and case of drawers. The chest was the converse of the cupboard: the latter was originally a series of shelves that were gradually closed in with doors and had drawers added, finally taking the form of a huge chest surmounted by a smaller one, as we have seen; while the chest gradually had its interior divided up into compartments and drawers. While one became closed in, the other opened up. The cabinet in its most simple form was nothing but the chest, with drawers and shelves inside, shut in by two doors into which the front was divided.

Thomas Cortmore of Charlestown (1645) owned a chest of drawers, £2; a little cabinet, four shillings; a little box of drawers, two shillings; two chests, four cases, and three trunks, one of which was covered with sealskin. Captain Tinge (1653) had a sealskin trunk, six shillings; a small chest of drawers, fifteen shillings; a small cabinet, five shillings; a chest of drawers, £2-10-0; an old box with drawers, fifteen shillings; two small chests of drawers, £1; two plain chests, and a cypress and a "great" chest, valued at £5 and £4 respectively; the carving on the two last must have been profuse and ornate to justify such prices. Other articles of this class in the middle of the century include a chest of drawers, five shillings, and others at £1-10-0, £3, £1-5-0, and £1-12-0 respectively. Then we have cases and boxes of drawers. In 1654 we find a "box of drawers," three shillings, and a "large carpet and an old case of drawers, £1-10-0." As the century advanced, the drawers multiplied, and this piece of furniture became more elaborate. In 1670 William Wardell has a chest with five

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OAK DESK

Made in 1684. In the collection of the Wayside Inn, Sudbury. Owned by Mr. E. R. Lemon.
See page 220.

CARVED OAK CHEST AND SMALL WRITING-DESK

Owned by Mr. Charles R. Waters, Salem, Mass. *See page 214.*

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drawers, £2, and one with two drawers, £1-10-0. In 1675 John Freack has a case of drawers, £3. Several varieties are represented in this section. On page 213 is shown an oak chest with drawer, standing on big ball feet.



OAK CASE OF DRAWERS
Owned by the Massachusetts Historical Society, Boston.

An oak case, or "nest of drawers," standing on short, square feet, is shown on this page. The drop handles are old, but are probably a later addition to the specimen.

A simpler specimen, belonging to the collection of the Wayside Inn is shown on the next page. Two of the

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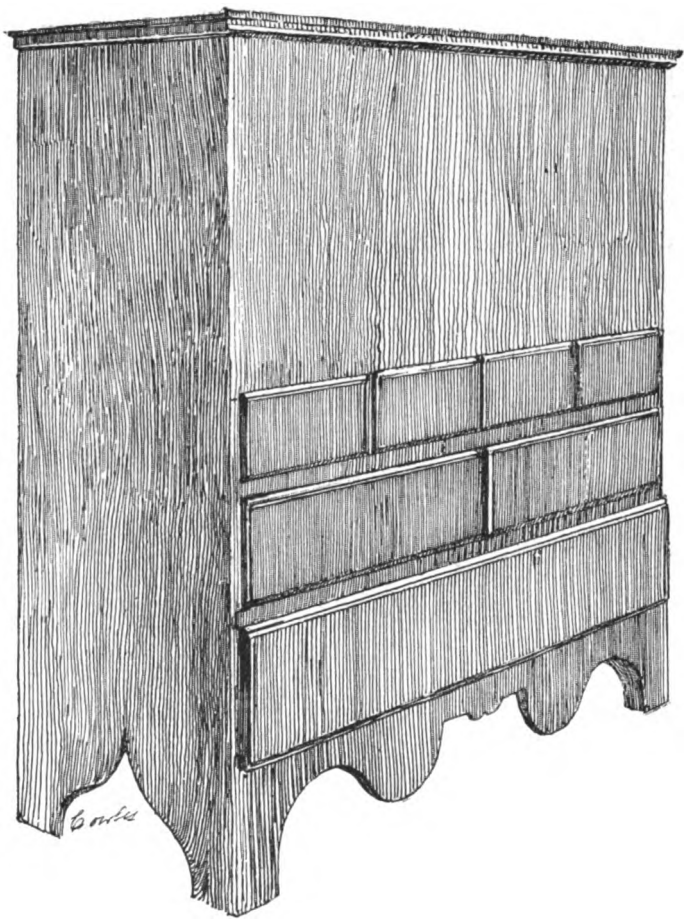


OAK CHEST WITH DRAWERS
From the "Wayside Inn," Sudbury, Mass. Owned by Mr. E. R. Lemon.

handsome bell-flower shaped handles are missing. Although the panels would seem to show that there are eight drawers, the locks show only four. An old chest or "nest of drawers," without knobs or handles, belonging to Mr. F. Hotchkiss of New Haven, appears on page 219. It is of the plainest workmanship. The top lifts up, revealing a deep well.

Chests of drawers were adorned with cloths as the cupboards were. This is distinctly shown by an item of Governor Leete's inventory in Hartford County (1682), which reads "one chest of drawers and cupboard cloth belonging to it, £2-16-0."

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CHEST OR "NEST OF DRAWERS"
Owned by Mr. F. Hotchkiss, New Haven, Conn.

On page 221 is represented a chest of drawers with a table top having falling leaves supported on brackets. The wood is light oak and is ornamented with the usual black spindles. This piece is owned by the Massachusetts Historical Society, Boston, Mass.

An oak chest with two drawers faces page 226. Its panels are edged with maple stained black, it stands on square feet, and it is richly carved. This piece has long

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been in the Talcott family, and is owned now by Mrs. Wainwright, Hartford, Conn.

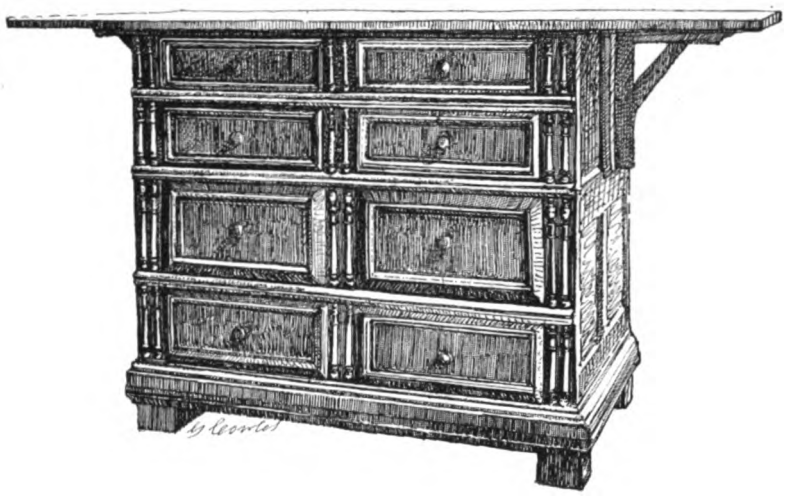
A further development of the chest with drawers was the desk or "screetore" that occurs in 1658 among Mr. Goodyear's possessions (see page 164). All that was necessary was to take a great chest with two or three drawers in the lower part and let down the front of the upper well on hinges, supporting it with chains. The interior thus exposed was then filled in with convenient drawers, shelves and compartments. It is abundantly evident that some form of this desk, called the press desk, or scretore, existed in New England in the first half of the seventeenth century. John Cotton had a "press desk and chest, £1," in 1652. The designation plainly shows the construction. The small separate desk was also common. Simon Eire had one in his bedroom (1653); Christopher Stanley (1646) owned two, and Robert Turner (1651), one. A box and desk in Joseph Weld's "inner chamber" (1647) was valued at seven shillings. An oak desk, made in 1684, with the date and initials W. H., is shown facing page 216. It is in the Wayside Inn, Sudbury, Mass.

As early as 1669, Antipas Boyse has an elaborate "scritore and desk" valued as high as £10. In 1672, William Whittingham owns a desk and frame, ten shillings; James Edmunds (1676) two cedar desks, £1; Thomas Kellond (1683) a scriptore, £2, and a small ditto, ten shillings; John Bracket, a standing desk, standish and box, £1-5-0.

John Blackleach of Wethersfield, whose estate amounted to £1576-19-0 at his death in 1703, owned eight desks, one of which was a valuable "desk with drawers," £3-13-0. We see therefore that long before the end of our period the escritoire had already reached its full development.

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A bookcase as a separate article of furniture appears in the inventory of Henry Bridgham in 1671. Books of a devotional character were plentiful. Many worthies of the colonies must have found time for study and meditation even in the early days of hardship, struggle and strife. Respectable libraries were not uncommon. The Rev. John Morton's 729 volumes of which 189 were folios (1663)



OAK CHEST OF DRAWERS WITH TABLE TOP
Owned by the Massachusetts Historical Society, Boston.

have already been mentioned. The study frequently occurs as a separate apartment in the best houses. Here the master might read and write at his ease, for it was comfortably warmed and furnished. John Cotton's is an early example. In 1652, it contained a table, three chairs, a stool and a couch; and the "liberary of books as valued in the will by him though cost much more £150." Inside the press desk were of course the usual quill pens, sand-box and inkstand, or standish. The latter was of wood, pewter, silver or iron. The wood was sometimes carved. Five shillings

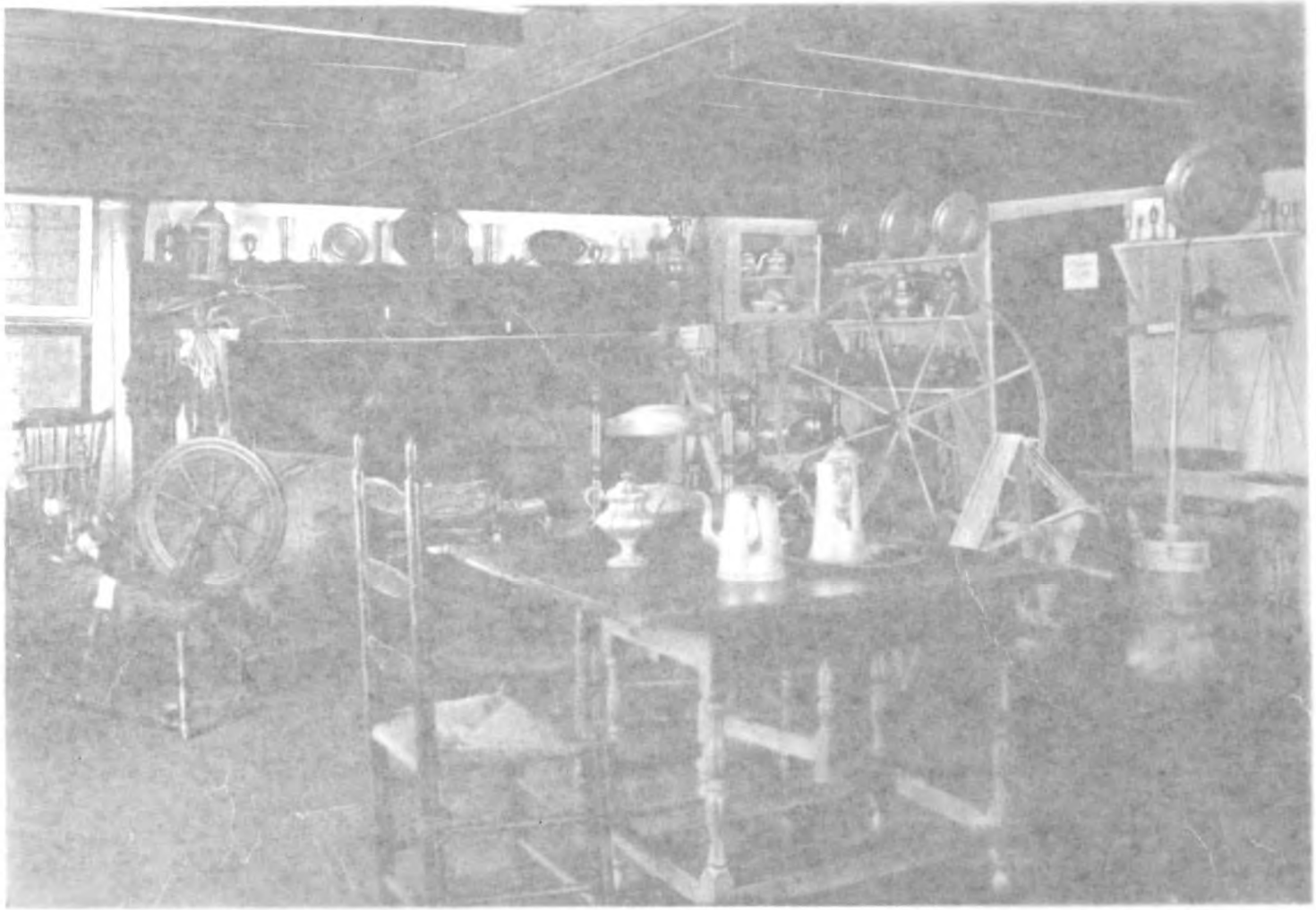
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was the value of Henry Webb's wooden standish in 1660. The desk equipment of Colonel John Allyn (Hartford, 1696) comprises a standish, sealing (wax), inkhorn, penknife, etc., and a pair of spectacles and case.

The value of chests, trunks, cabinets, etc., was considerably increased when accompanied with metal mountings, locks, keys, and hinges. Wrought iron and brass were in great demand. Iron-bound chests and boxes were in most shops and country houses, and in many bedrooms. It must be assumed that the majority of boxes, trunks, cases and chests had no locks, since in many cases the lock was worth special mention. Thus William Bartlett of Hartford (1658) has "a chest with a lock, ten shillings." For pulling out the drawers, knobs were principally used. In the inventories of hardware in various stores, handles are very seldom mentioned. In 1640 John Harbye had two old locks at a shilling each, and four iron hinges at ten pence each. Six years later a pair of curtain rods is entered at three shillings, while five ditto cost a shilling each in 1653. Prices scarcely varied during the next half century. Alexander Rollo (Hartford, 1709) had a door lock and key, £0-7-6; 2 chests with locks and keys, £0-15-0; a desk with ditto, £0-8-0.

The cabinet varied in value, but not so greatly as the chest and cupboard. A stray cabinet of Eastern workmanship is occasionally found, but when the other kinds reach comparatively high value it is due to the articles contained inside. In 1653 "a small cabinet five shillings" occurs. In 1654 an iron-bound cabinet is appraised at three times as much; and a cabinet, frame it stands on, and cupboard cloth, at £2-10-0; but here the cloth may have been the most valuable part of the item. Six years later the latter

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KITCHEN IN WHIPPLE HOUSE, IPSWICH, MASS.

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... of Henry Webb's wooden standish in ...
... of Colonel John Allyn (Hart's ...
... a standish, sealing (wax), inkhorn, ...
... spectacles and case.

... boxes, trunks, cabinets, etc., was com- ...
... were also supplied with metal mountings ...
... Wrought iron and brass were ...
... and chests and boxes were in ...
... and in many bedrooms. It may ...
... majority of boxes, trunks, cases ...
... in many cases the lock was wo[rn] ...
... William Bartlett of Hartford ...
... with a lock, ten shillings." For pad- ...
... locks were principally used. In the ...
... in various stores, handles are ...
... In 1640 John Harbye had two cab- ...
... and four iron hinges at ten pence ...
... Six ... set a pair of curtain rods is entered ...
... five ditto cost a shilling each in 1675 ...
... during the next half century. Mr. ...
... Rowland, 1709, had a door lock and ..., ...
£1-7-... with locks and keys, £0-15-0; a desk ...
with ..., £...

... varied in value, but not so greatly as the ...
... cloth covered. A gray cabinet of Eastern workman- ...
... fully framed, but when the other kinds reach ...
... high value it is due to the articles contained ...
... 1653 "a small cabinet five shillings" occurs ...
... 54 an iron-bound cabinet is appraised at three times ...
... ch; and a cabinet, frame it stands on, and cupboard ..., at £2-10-0; but here the cloth may have been the ...
... double part of the item. Six years later the latter

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sum also would pay for a "cabinet and some things in it"; while another "cabinet with several things in it" comes to £2, one ditto with drawers, seventeen shillings and six pence, and a "green velvet cabinet, £1." Other kinds of cabinets were known at this time, although they do not appear till the owners die, a few years later. James Edmunds (1676) has a cedar cabinet, £1. A crimson velvet cabinet (twelve shillings) is found in the home of Antipas Boyse in 1679. The cabinet was not necessarily a very small piece of furniture as compared with the chest, since, when small, the entry often so specifies, as we have seen. Moreover, the "frame it stands on" indicates a large object. The nature of the articles that were kept in the cabinets may be gathered from direct evidence. At the death of Henry Shrimpton in 1666 a small cabinet contained seven gold rings and two purses, all worth £3. We have seen that there were some blue china dishes in Mr. Francis Brewster's East India cabinet in 1647. Porcelain was coming in now through the Dutch and English trade with the Far East, and not very long after the East India Company was formed in London many examples are found. Governor Eaton (see page 166) had a "sheney bason," and Thomas Cortmore had some "chaney ware platters, £1." A "chaney dish and others on the shelves, three shillings," belonged to Major-General Gibbons, while a "chaney cup tipped with silver" was owned by Humphrey Damerell; and John Coggan possessed "six small chany dishes, £1." These men all died before 1660. East India goods greatly multiplied in the houses towards the close of the century, not only porcelains but the cabinets and other Oriental wares with which we have lately again become so familiar. In 1699 John Higginson writes from Salem to his brother in

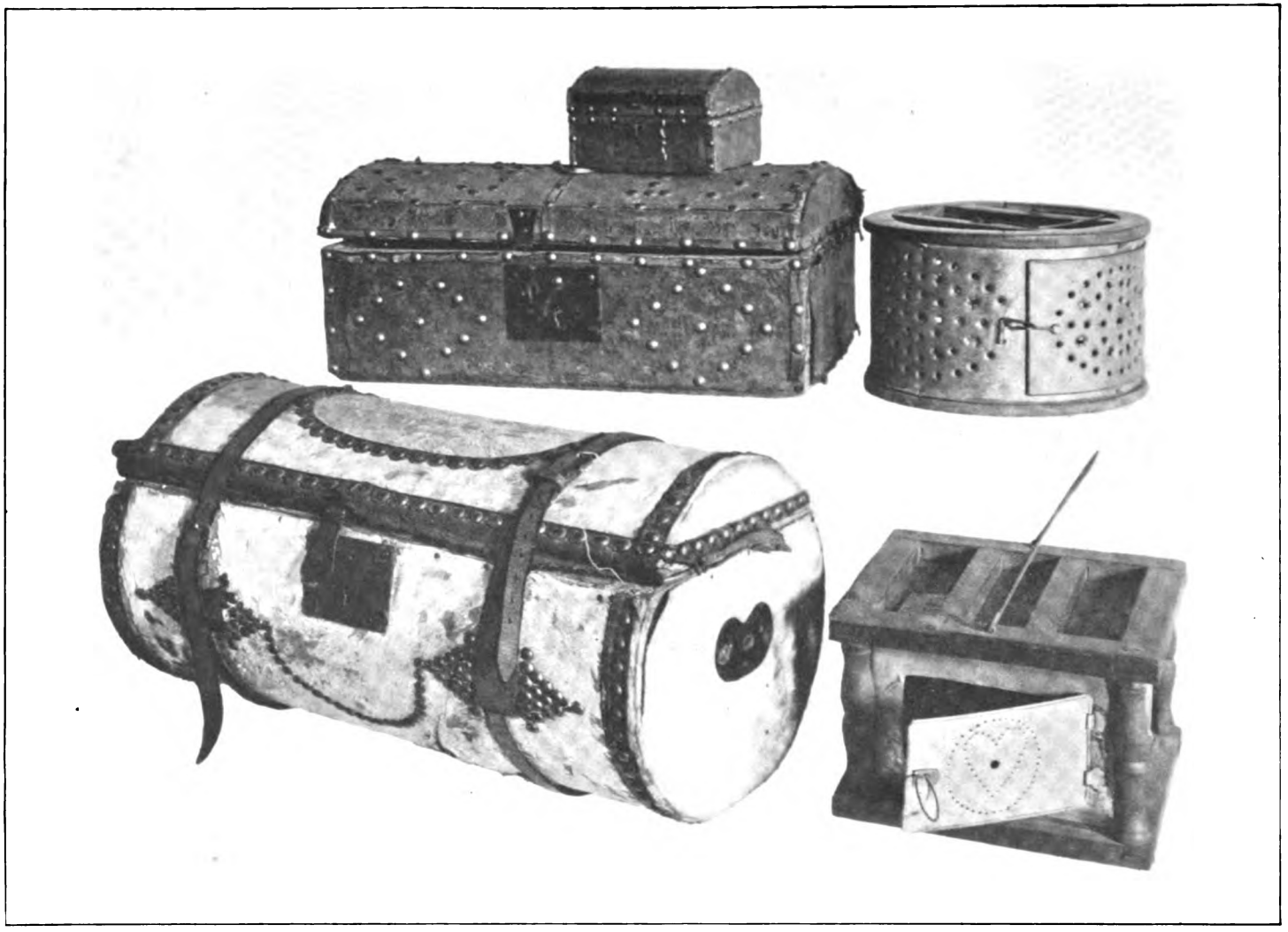
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India: "In the late war all East India goods were extremely dear. . . . China and lacker wares will sell if a small quantity."

Although the Puritans frowned down all kinds of musical instruments but the trumpet and drum, yet in the privacy of their homes there were many who played the virginals in New England. In 1645 John Simeon of Watertown has an old pair of virginals; and Major-General Gibbons has another old one worth £1 in 1654. Five shillings is the value of another ancient specimen; but one in good condition is worth £2 in 1667, and another "with frame" comes to the same in 1672. A "gitterne" is entered at a crown in 1653; Dr. Samuel Allcock owns "a cittern and case" in 1677, and an old one belonging to Thomas Sexton (1679) is worth only a florin. An old guitar, at sixteen shillings, is found among Dr. John Clarke's possessions in 1690.

Clocks were found in most of the prosperous homes during the first half of the century. When Abraham Shaw of Dedham passed from time into eternity in 1638 his clock was still worth eighteen shillings to others. One-third of that sum suffices for an old timepiece in 1654. The tall clock from the Low Countries was in use here many years before it is known to have been made in England. It is always described as the "clock and case" in the inventories, and is quite expensive. In 1652 we find a brass clock, £2; and a clock and case, £6. Specimens of each appear facing page 168. The ordinary clock averaged from £2 to £3. In the dining-room of Sir William Phipps, Governor of Massachusetts, was one worth £20, but this must have been of rare workmanship. "In my Ladies Room" was also "a repeating clock, £10."

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TRUNKS AND FOOT WARMERS

Now in the Essex Institute, Salem, Mass. *See page 215.*

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Watches were also in use. Comfort Starr had one watch (£2) in 1659; and ten years later Antipas Boyse owned a silver watch-case with watch, £2-10-0. The distinction between watches and clocks is not always clear in the minds of the appraisers, for in 1675 Captain Samuel Scarlet is credited with "one watch with waites, £1." Sun-dials are found, and hour-glasses are innumerable.

Looking-glasses were also in use here twenty-five years at least before they were manufactured in England. When Robert Bulton ceased seeing "through a glass darkly," in 1650, his hall contained "two looking-glasses, twelve shillings." Two years later, one at half a crown was included in the estate of George Bennett. In 1652, we find a great looking-glass, £1; and in 1654, "one great looking-Glass of ibeny, £1." William Bartlett of Hartford, in 1658, owns ten looking-glasses, two of them at £1 each. The inventories show a scarcity of this article until the last quarter of this century, although of those mentioned several are valued at from three to eight shillings each, and one as low as one shilling. Metal brackets for candles were soon affixed to the frames. Humphrey Warren (1680) and John Winslow (1683) each possessed a "looking-glass and brasses." An interesting looking-glass frame inlaid with olive-wood faces page 230. This originally belonged to the Rev. John White of Gloucester and was presented to the collection at the Whipple House, Ipswich, by Mrs. C. E. Bomer. The olive-wood frame for looking-glasses has already been mentioned on page 9.

The fireplaces were large and well furnished. Generally there was an iron back, cast with some figure or floral design. Andirons were universal; they were of brass or iron, or iron with brass dog's-heads. Dogs are often men-

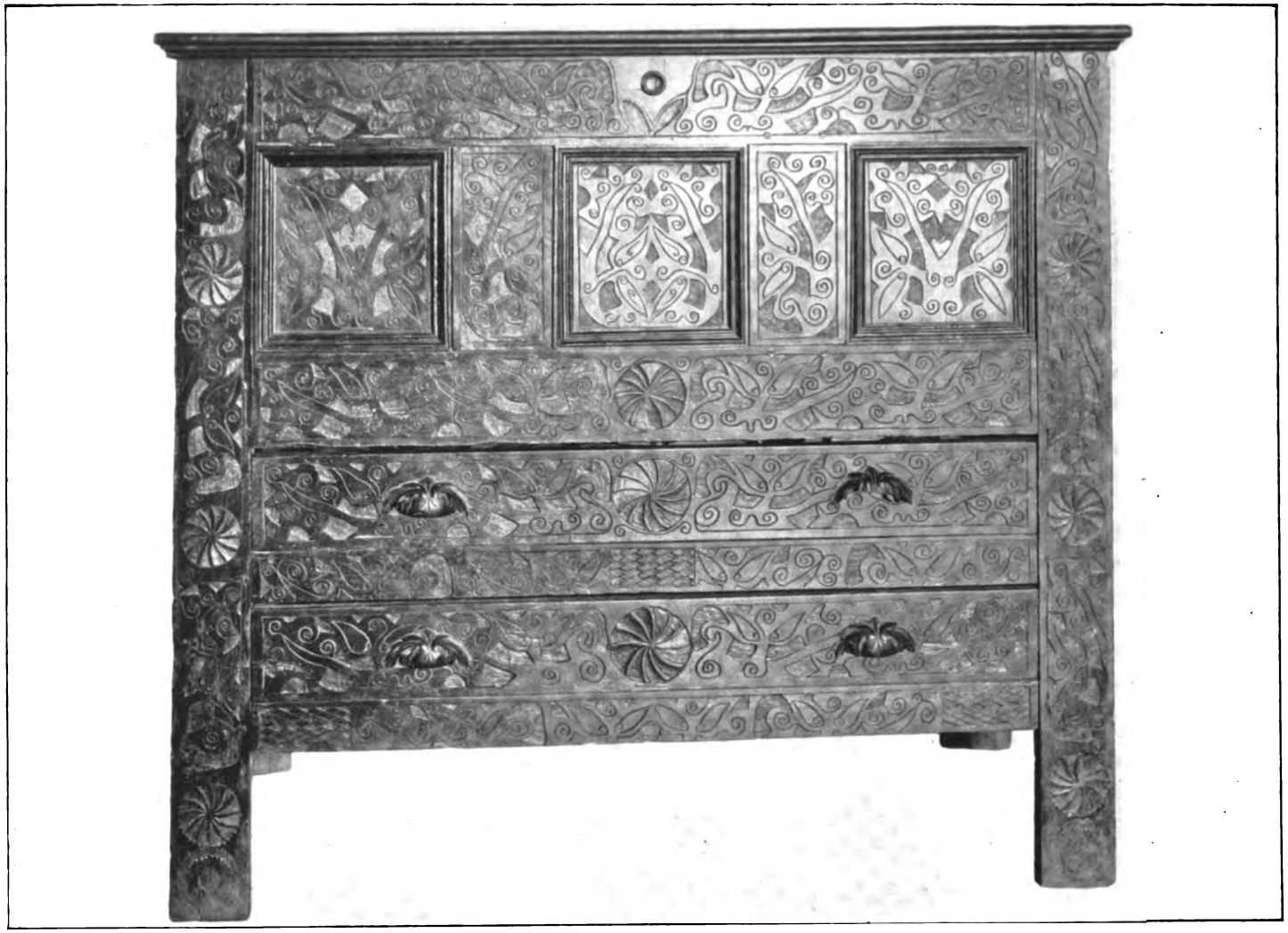
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tioned. They varied in price, costing anything from five shillings to fifty shillings a pair. They were always accompanied by shovel and tongs, but the poker is never mentioned; wood fires did not require it. Sometimes chimney-pans and fire-pans occur. Adam Winthrop (1651) owned also an iron fender, and a toasting-iron tipped with silver. The hearth needed a pair of bellows in order to be fully equipped. Some of these were handsomely carved and otherwise ornamented. In 1650 Captain Tinge had a great lantern and a pair of bellows with a brass pipe, ten shillings; and a great pair of brass andirons and a pair of carved bellows worth £3-10-0.

Till comparatively late in the century, offensive and defensive armour was found in every house; it was needed against the Indians as well as for hunting purposes. The military chiefs also had quite an arsenal in their houses. It may be interesting to give the furniture and equipment in the artillery room of Major-General Gibbons in the middle of the century (1654). There was a big fireplace with andirons; a drawing-table and large carpet, a long cushion, two forms, three chairs and a case of drawers. The arms consisted of seven muskets, seven pistols, five harquebuses, one cross-bow, one long bow, dart arrows, one pole-ax, five glass grenades, one Indian brusile club, sixteen pieces of armour, one complete corselet and pike, a cornet, and four brass guns and carriages.

The rooms in the early houses were few as a rule, though spacious. Sufficient evidence has now been produced to prove that in many cases elegance as well as comfort was cultivated in the interior furnishings, although extravagance in the building and furnishing of houses was discouraged by the early Puritans. Governor John Winthrop reproved

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OAK CHEST WITH DRAWERS

Owned by Mrs. Wainwright, Hartford, Conn. *See page 219.*

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his deputy in 1632, telling him that "he did not well to bestow too much cost about wainscoting and adorning his house in the beginning of a plantation, both in regard of the public charges and for example." Winthrop's advice was disregarded before the commonwealth lost its charter, however, and handsomer houses were erected, especially in Boston. The pious Judge Sewall wrote to London for finer furniture than could be obtained in this country. Increase of wealth bred luxury, and in the second half of the seventeenth century the number of wealthy individuals rapidly multiplied. A long list might be compiled of estates of more than £2000. In the Boston records alone we find: Henry Shrimpton (1666), £12,000; Antipas Boyse (1669), about £2500; Captain Peter Oliver (1670), £4572; James Penn (1671), £2039; Governor Richard Bellingham (1672), £3244; Captain Samuel Scarlet (1675), £2004; John Freack (1675), £2391; Joshua Atwater (1676), £4127; Thomas Lake (1677), £2445; Henry Mountford (1691), £2722; Sir William Phipps (1696), £3337; Robert Bronsdon (1702), £3252; Richard Middlecot (1704), £2084; Florence Maccarty (1712), £2922; and Madam Elizabeth Stoddard (1713), £18,044. John Mico, a merchant who lived till 1718, was worth £11,230.

The Hartford records also show some large estates, including James Richards (1680), £7931; Jonathan Gilbert (1682), £2484; Colonel John Allyn (1696), £2013; Richard Lord (1712), £6369; and John Haynes (1714), £3330. Governor Leete's possessions in Hartford County alone came to £1040; and there were dozens of other estates between one and two thousand pounds. It is interesting to compare these sums with the Southern estates on pages 109–110.

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Josselyn, who visited Salem in 1664, said: "In this town are some very rich merchants." The records of the town show that this was not merely a complimentary statement. Salem's mercantile marine brought every kind of foreign goods to her door. One of her distinguished citizens was Captain Philip English, a trader, who built a stylish dwelling in Salem in 1683. Down to 1753 it was known as English's great house. During the witchcraft mania, in 1692, he and his wife nearly fell victims, but escaped by the connivance of the authorities. The governor, Sir William Phipps, seems to have kept his head. The witch-baiting mob, however, sacked Captain English's house and destroyed or carried off the furniture that had been brought in on many voyages. Compensation was afterward offered, but refused as inadequate. The heirs afterward accepted £200.

John Dunton, a London citizen, visited New England in 1685, and has left some interesting notes. The first person he went to see in Salem was George Herrick, who was marshal of Essex during the witchcraft mania, Dunton writes: "The entertainment he gave me was truly noble and generous, and my lodging so extraordinary both with respect to the largeness of the room and richness of the furniture, as free he was that had I staid a month there, I had been welcome gratis. To give you his character, in brief, my Dear, he is a Person whose Purse is great, but his Heart greater; he loves to be bountiful, yet limits his Bounty by Reason: He knows what is good and loves it; and loves to do it himself for its own sake and not for thanks: he is the Mirror of hospitality, and neither Abraham nor Lot were ever more kind to strangers." Herrick treated him also to "all that was rare in the Countrey."

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Dunton had a splendid supper and slept on a "bed of down." "My apartment was so noble," he writes, "and the Furniture so suitable to it, that I doubt not but even the king himself has been oftentimes contented with a worser lodging."

The better class of house in New England differed from that in the South in seldom having a bed in the hall, and only occasionally in the parlour. The hall was the general family living and reception room, the parlour having an air of greater intimacy and retirement. The hall, until the century was well advanced, often contained an odd mixture of severe and luxurious furniture. In 1670, William Wardell's hall contained an expensive table and "darnix carpet" with five joint stools under it,—their position is expressly stated. Then there were four leather chairs, one small and one big joined chair, and four of the expensive "green" chairs accompanied by two stools with silk fringe. Five green wrought cushions added to their comfort. Instead of a cupboard, there were a great chest with cupboard cloth and cushion, and two other valuable chests containing one and five drawers respectively. On one of these were a bible and other books, and over the other was a looking-glass. The hearth was garnished with the usual brassware.

The dining-room was furnished with a long cedar table, and a small table (and carpet) with drawers in which was a case containing a silver knife, spoon and fork. (This is the earliest mention of the table fork in New England that I have found.) The seats consisted of four leather chairs and thirteen joint stools. Against one wall stood a glass case, on the shelves of which were nine pieces of earthenware. A tin lantern, a chimney-back, andirons, etc., ministered to light and heat.

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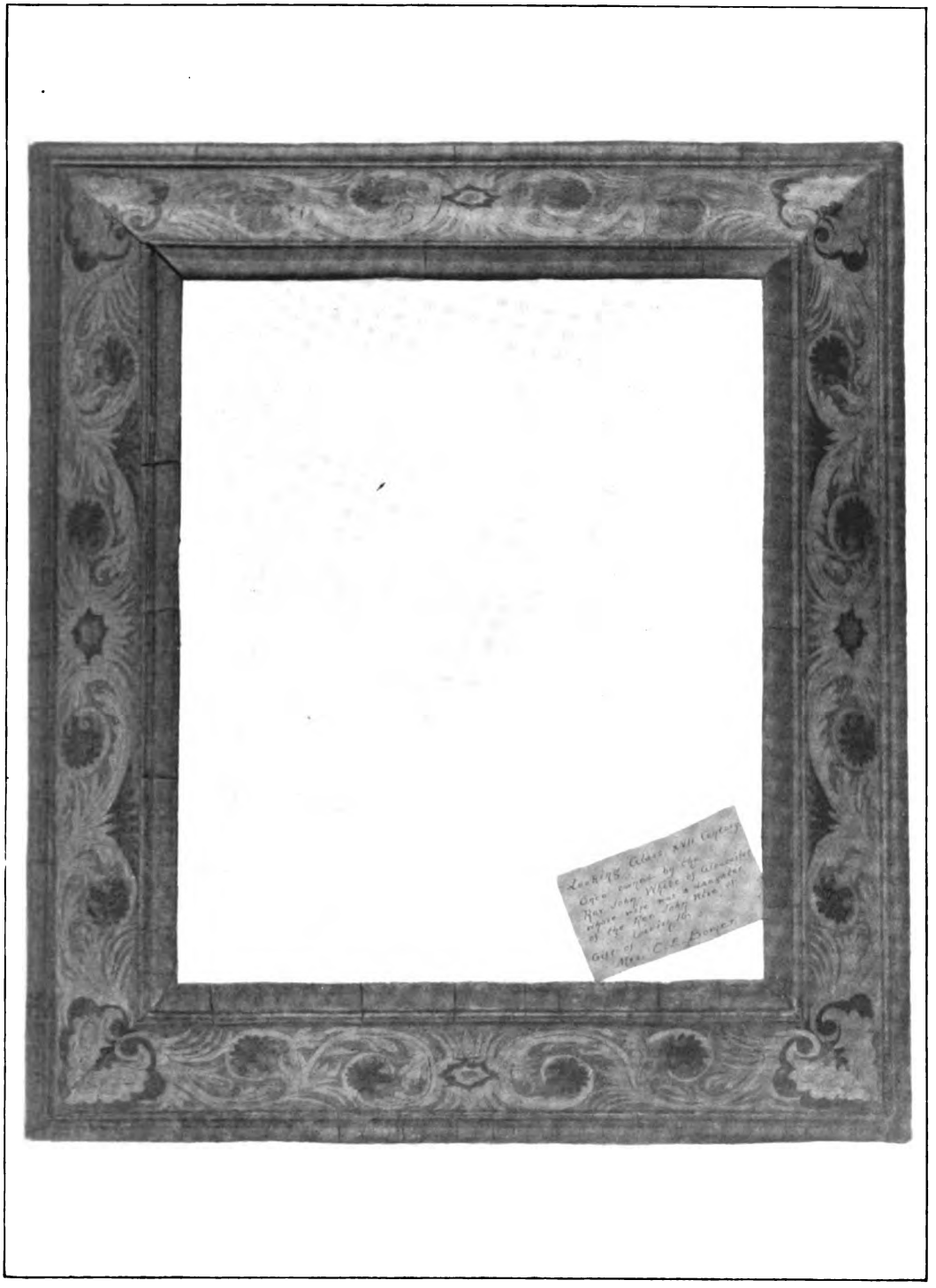
The little parlour contained a fine chest of drawers covered by a green cloth with a border and containing a brush and other toilet articles; a feather bed with red curtains and valance, two cushioned stools, two low leather and six matted high chairs; a spice-box with drawers; and an iron chimney-back, and andirons. The closet contained a desk and some lumber.

Besides the kitchen, the house contained five other rooms, handsomely furnished.

The house of Sir William Phipps, the governor already mentioned, shows a degree of luxury and elegance that one hardly expects to find in New England in 1696. This home of wealth seems singularly modern as we reconstruct it. There was no bed in the hall, the furniture of which consisted of two tables and a carpet, twelve cane chairs and a couch. A large looking-glass valued at £8 hangs on the wall, and two pairs of brass andirons tell us that two fires burned brightly in this spacious entrance. Passing into the dining-room, we find no less than three tables. There are fourteen chairs, "one couch and squabb," and a clock which must have been exceedingly handsome, for it was valued at £20. A second looking-glass worth just half as much as the one in the hall also adorns the room, and there are one pair of andirons and a candlestick. In the closet, probably built in the wall, there is a case of "crystall bottles" worth £10; and some guns, swords, etc., worth £12.

In "My Lady's Room" there stands a very handsome bed with its furniture of silk curtains and silk quilt, valued at £70. For further comfort we find a chest of drawers, dressing-box, tables and stands, a looking-glass and six chairs. A very valuable article is a "repeating clock" worth no less than £10.

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LOOKING-GLASS FRAME

Inlaid with olive wood. From the Whipple House, Ipswich, Mass. *See page 225.*

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The "Hall Chamber" contains a still handsomer bed which with its silk quilt and curtains and eighteen cushions is valued at £100. This room also contains a "scriptore and stand, table, dressing-box and stands," "twelve cane chairs and squabb," and a looking-glass. "Chiny ware" adorns the chimney-piece, where the logs blaze on brass andirons. Of course the fire shovel, etc., stands conveniently by the side of the chimney-piece.

There is also a "White Chamber" in the house, but the bed here is evidently simpler, as it is only valued at £20 with its furniture, quilt, and curtain. A chest of drawers, a table, a looking-glass, and six Turkey-work chairs furnish the room. Here are also two trunks and linen valued at £63-8-0.

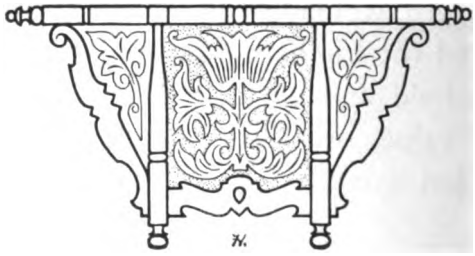
The "Maid's Chamber" contained a curtained bed, table and looking-glass. The "Chaplain's Chamber" contained, besides the curtained bed and his case of barber's implements and gun, a table and six leather chairs. This shows that the condition of a private chaplain in New England was by no means so servile as that of his brother in the Old Country, and would not have excited Macaulay's contemptuous pity. The other apartments consisted of a closet in which was a bed, etc., and a "little chamber" containing a negro woman's bed with curtains, garrets for the servants, and the kitchen. In the kitchen, besides the ordinary household and cooking utensils, there was silver plate to the value of £415. Other possessions of Sir William included a coach and horses, a saddle horse, and a yacht.

In the seventeenth century it was customary for parents to give their children a generous portion of household goods on their marriage. As a rule, this was all new furniture

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and passed into the possession of the husband. An example of the varions articles included in this dowry is found in the inventory of Alexander Allyn of Hartford, who died in 1708. It is headed "Estate that deceased had with his wife, Elizabeth, in marriage (now left to her)." One round table, a chest of drawers, a box, books; white earthenware, glasses, tin candlesticks, a pair of andirons, tongs and slice, warming-pan; bed with curtain, valance and coverings; six pair sheets, six pair pillowbeers; diaper table cloth, twelve do. napkins, four table cloths, two dozen napkins, sixteen towels; one chest, a looking-glass; one "sive"; a porringer, salt, wine-cup and spoon, all silver; two trunks, earthenware, a child's basket; gridiron, brass kettle, two brass skillets, iron pot and hooks; two pewter platters, eleven plates, one bason, nine porringers, two saucers, one salt, three drinking-cups, three spoons; tinware, earthenware and a stone jug; fork and skimmer; trenchers, two heaters; four chairs; in silver money, £9; total, £50-7-0.

A fine example of a New England kitchen faces page 222. This is in the Whipple House, Ipswich, Mass.



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THE FURNITURE OF OUR FOREFATHERS



PART IV

DUTCH AND ENGLISH PERIODS

NEW YORK FROM 1615 TO 1776

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IV

THE FURNITURE OF OUR FORE-FATHERS

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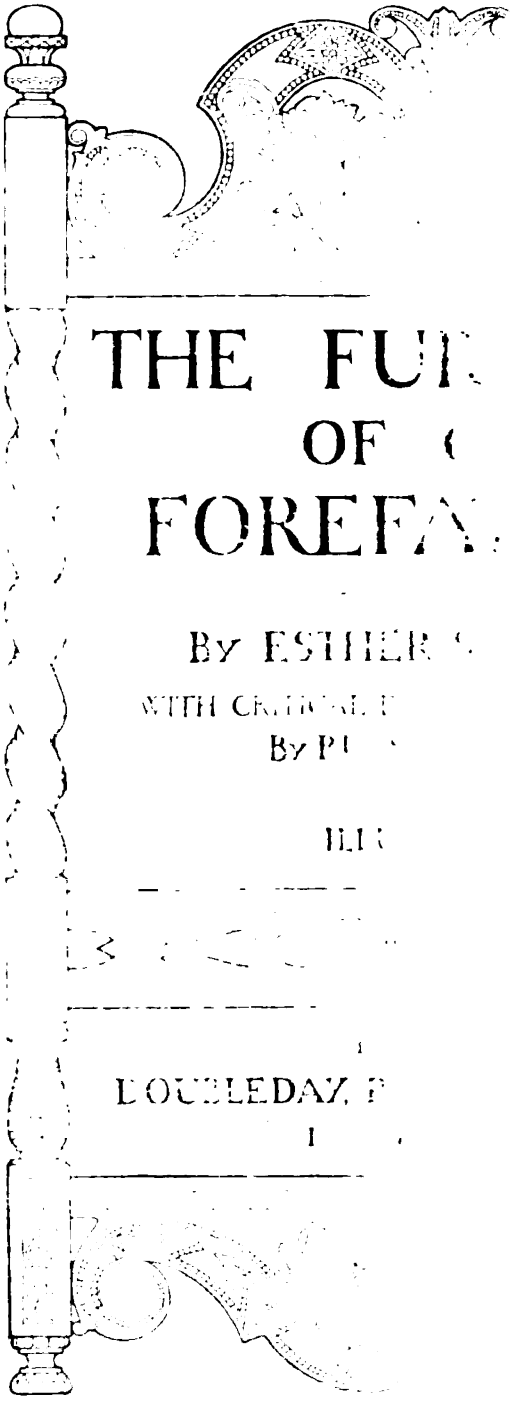
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THE FU
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SOLD BY GORHAM TAPESTRY

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SOFA OF GOBELIN TAPESTRY

Owned by Gerald Beekman, Esq., New York. *See page 289.*

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THE FURNITURE OF OUR FOREFATHERS

By ESTHER SINGLETON

WITH CRITICAL DESCRIPTIONS OF PLATES
By RUSSELL STURGIS

ILLUSTRATED

PART IV

NEW YORK
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1901

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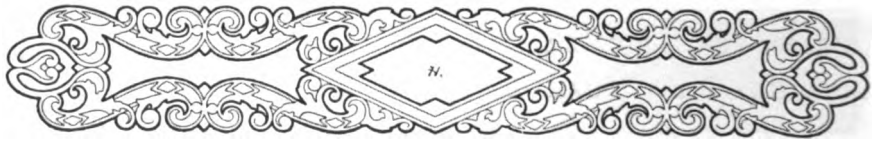
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List of Illustrations

WITH CRITICAL NOTES ON MANY OF THE PLATES BY RUSSELL STURGIS

ALL THE NOTES FURNISHED BY MR. STURGIS ARE FOLLOWED BY HIS INITIALS, R. S.

PAGE

FRONTISPIECE: SOFA . . . . . FACING iii

Carved sofa, about 1760, the covering of French tapestry, Gobelins or Beauvais, of the same or a somewhat later epoch. R. S.

KAS . . . . . FACING 235

Cupboard, with two drawers in the base and two in the excessively large cornice, probably provincial work of about 1700, the reminiscence of the simple design of three-quarters of a century earlier still lingering; but the sculpture late and florid; perhaps not originally belonging to this piece. R. S.

CARVED OAK CUPBOARD . . . FACING 238

Oak cupboard, probably about 1575 and having in its frame, proportions, mouldings, and ironwork the suggestion of a still earlier date. It seems like German work of one of the Rhine towns, from which it might easily have been taken to Holland. R. S.

ANNETJE JANS'S CHAIR 240

Chair with black painted frame and rush-bottom seat. The top rail is bowed; the splat, jar-shaped; and the front legs turned and ending in hoof feet. E. S.

OLD DUTCH CHAIR 241

A heavy and solid chair painted black. The front legs and front stretchers are turned; the turned posts terminate in plain legs; there are four slats and the top rail is arched. The seat is rich crimson damask. E. S.

TWO CHAIRS 249

The first is similar enough to one on page 49 to give it the same date. It is also similar to those on page 188. The front legs and stretchers of the second chair are similar, but the presence of curves shows that it is a transitional chair. A little further development will produce the chair to the left on page 184. This kind of chair was frequently covered with leather. E. S.

DUTCH CHURCH STOOL . . . . FACING 250

A small stool about two feet long and one foot high. It is painted black and dated 1702. It bears a picture of the Last Judgment and a Dutch verse. E. S.

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CHILD'S CHAIR AND MAHOGANY TEA-TABLE . . 253

The chair, very solid and heavy and painted black, resembles in some respects the chair on page 241. Its dark red seat is much worn. Tables of the model shown here were in use in Dutch houses considerably before 1700. One with four legs is to be seen in an interior by David Teniers in the Prado, Madrid. E. S.

WARMING-PAN, FOOT-WARMERS, TRUNK AND A "SCHEPPEL" . . . . . FACING 254

The trunk and foot-warmers may be compared with the illustration facing page 224. The warming-pan is of copper; the "scheppel" is a grain measure used in the New Netherlands. E. S.

MAHOGANY TABLE 257

A table said to have been brought to New York in 1668. It is of mahogany and made in the old style of the oak tables with turned legs and stretchers. The chairs on the same plate are much later. E. S.

CRADLES AND CHILDREN'S CHAIRS AND FIRE SCREENS . . . . . FACING 258

Cradle of simple carpenter work made of four pieces of plank (for ends and rockers) and fine pieces of board for sides and bottom. Handles are provided by sawed out piercings in ends and sides, and one of these has split away and has not been repaired.

Child's rocking chair, made of four pieces of board and two pieces of heavy plank for rockers. The two small holes in the arms of the chair are provided for a strap or cord. A great deal of interesting and possibly tasteful work, which might be produced in country districts, is rejected or made impossible by the modern disposition to have everything city-fied in appearance. Good taste in furniture, and the cheap imitation of costly price are incompatible and it seems they cannot exist side by side. R. S.

Cradle covered with leather and dated. Pieces made of simple planking and boards, could be covered with leather or a textile material receiving in this way more finished and furniture-like appearance. When there were no skillful workmen, the local carpenter having no cunning beyond a simple handicraft of saw, chisel and plane, such a device suggested by the covered travelling trunks of the period would be resorted to. The brass-headed nails were easy to bring from a distance. R. S.

MAHOGANY TABLE . . . FACING 260

An unusually handsome specimen with regard to the work and design. It is made after the style of the folding oak tables, with legs that move out to support the leaves when raised. The wood is a very dark and rich red. Its height is 29⅝ inches; its length, 6 feet, 6 inches; and it is 5 feet, 11 inches, across the shortest diameter. E. S.

MARQUETRY CUPBOARD AND DRAWERS . FACING 262

Chest of drawers with closed cupboard; inlaid with light-coloured wood and, probably, ivory. The style of design is of 1675; but this was one of those styles which became, at once, a recognized new step in decorative art, and the designs which were made during the first quarter-century have been repeated, almost without change, ever since.

It is noticeable that the full development of convex and concave curves in the chest of drawers, a well-known characteristic of the Paris-made furniture of the time of Louis XIV, is here shown only in the frontispiece; while the flank is as square and flat below as it is above. This is an artistic fault, but as a curious mark of the Dutch re-issuing of the statelier French design it is very interesting and not to be wished away. R. S.

GLASS CASE ON FRAME (MARQUETRY) . FACING 264

Glass-fronted bookcase resting on table frame. Inlaid, light-coloured wood on dark background, probably about 1725. The style seems to be that weakened or lowered

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modification of the full Dutch Inlaid Cabinet style seen in plate facing 262. The more slender forms of the legs, combined with the ungraceful shape of the glazed case itself and the complicated straining-piece below, all indicate a decadent style in need of a re-awakening influence. R. S.

WALNUT KAS . . . . . FACING 266

Chest of drawers with closed cupboard, plain cabinet work, of any date from 1750 to 1800. A piece of considerable interest as exemplifying the simpler style of work which was hardly ever wholly abandoned for domestic work, after its introduction early in the eighteenth century. R. S.

MAHOGANY KAS 266

Chest of drawers and cupboard, like the last, but still more simple, and somewhat less elegant in design. R. S.

KAS OF MARQUETRY WITH DELFT PLAQUES FACING 270

Wardrobe or cabinet solidly built of dark wood, the surface inlaid with light colored woods and ivory and having about fifty circular plaques of Delft ware, each separately framed with delicate mouldings in slight projection from the general surface. The color of the plaques is in each case blue and white and these are therefore lighter than the piece: the inlays forming a third number in the proportion. The sincere love of the Dutch workmen for effective decoration, while still they retained a feeling for domestic simplicity, is evidenced in this piece. It is like the English Jacobean pieces; which we contrast for their simplicity with the statelier contemporaneous furniture of the royal and princely households of France and Germany. A courtier of Louis XIV would not have esteemed such a combination of pottery and woodwork as this; but the Dutch were fond of the idea and they sometimes used costly Chinese plates and saucers encrusted in exactly the same manner. R. S.

OLD CHEST WITH DRAWER 270

A rough and plain painted chest with a drawer. It has brass handles at each end, two locks, and the drawer is furnished with brass drop handles of very old design, pendent from a circular brass plate. E. S.

THREE CHAIRS 271

The chair in the centre is of oak. Similar chairs appear on page 6, and facing page 8 and page 286. The other two are of the Anglo-Dutch school, with cabriole legs, ball-and-claw foot, acanthus carved on the knee, the top rail bowed, with carved shell in the centre, and splat pierced. They may be compared with chairs on pages 99, 101, 108, 137, 272, 289 and 309. E. S.

MARQUETRY CUPBOARD . . . FACING 272

Bookcase, upper half with glazed doors; frame and panels inlaid in the Dutch manner (see plates facing 262 and 270). The present lights of glass are too large to be the original pieces, and the case loses much of its character by the change. The inlay is one of fine quality and good design; the parrots in swinging perches are noticeable. R. S.

FOUR CHAIRS 272

The tallest chair, painted black, may be of oak, for it is similar to many already described. The chair to the extreme right is similar to those just described. The third specimen is of about the same period, but has straight legs and stretchers; while the fourth chair is one of Sheraton's models. E. S.

MAHOGANY CHAIRS WITH TURKEY-WORK BOTTOMS FACING 274

Two handsome examples belonging to the early Chippendale school. In proportion and in detail, they are unusually fine. The simple jar-shaped splat is boldly and gracefully pierced

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and carved; the top rail is carved and "embowed." The two front feet end in a very fine ball, and the claw clasping it is firm and strongly cut. The seats of Turkey-work are in pleasing patterns of gay colors. E. S.

PLATE-BACK CHAIR 276

An interesting example of Dutch design, with cabriole legs, hoof feet, one stretcher, embowed top rail, and jar-shaped splat, forming a solid plate, unpierced. E. S.

DUTCH CHAIRS 277

Three chairs of the same period as the above; the central one is an early form of the chair that often occurs in the American inventories as the "crown back chair," so-called from the shape given by its general outline. E. S.

MAHOGANY TABLE . . . . FACING 278

This valuable specimen belongs to the same period as the one facing page 118. It is a fine piece of wood. The table has two leaves supported by legs that move out or in at pleasure. The ball-and-claw feet are boldly carved. E. S.

SETTEE 279

This piece depends upon its shape and its upholstery for its effect and not its woodwork, for its legs only are visible. These are cabriole in shape and carved, ending in the ball-and-claw. E. S.

MAHOGANY BEDSTEAD 281

The posts are carved and turned, tapering gracefully toward the top. Unfortunately, there is neither cornice, nor tester to give to the bed its proper finish. The blue and white curtains are of the same age as the bedstead. E. S.

GOBELIN TAPESTRY CHAIRS . . . FACING 282

Two armchairs belonging to the same set as the sofa (frontispiece) and covered with similar tapestry. R. S.

FOUR CHAIRS . . . . . FACING 286

The chair in the upper left-hand corner, of mahogany with yellow damask bottom, belongs to the same period as those facing page 274. The splat is ornate, and the foot ends in the ball-and-claw. The chair was brought to New York in 1763.
The oak arm-chair next to it is richly carved; the legs form with the front rail a graceful X and bear a shield with a lion rampant. The stamped red-leather seat is fastened with brass nails, and a cushion of the same material is held to the back by brass rings and a cord.
The chair in the lower left-hand corner resembles many Dutch models already described, save for the two handles, or ears, on either side of the back.
The chair in the lower right corner is similar to the one on page 271. E. S.

MAHOGANY CHAIRS 289

Both chairs are a later stage of development than those on page 277. The seats of both chairs are Turkey-work. E. S.

THREE CHAIRS 290

The two to the left belong to one set. The splat is pierced and in the centre an urn or vase appears neatly carved. The other chair has its splat pierced in a graceful tracery design. E. S.

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CHAIR 291

A somewhat curious variety, with its straight legs ending in dog's feet, rush-bottom, bow-shaped top-rail and pierced and carved splat quite uncommon as to outline. E. S.

OLD OAK CHAIR 292

A chair of the type already shown on pages 183 and 190. The feet are similar to those of a chair on page 193. In all probability the original back and seat were of cane. E. S.

OLD "WING" OR "SADDLE-CHEEK" CHAIR . . 293

A bedroom chair with stuffed back, seat and arms. The mahogany legs are short cabriole with ball-and-claw feet. The covering is a kind of brown matting. Another example of an earlier "wing" chair faces page 184. E. S.

CORNER CHAIR 294

A simpler specimen faces page 122, with solid splat; here the splat is pierced, but more elaborately than that on page 123. It differs from these examples in having ball-and-claw feet and cabriole legs, as well as in the curious ornamental pendents to the rail. E. S.

TWO CHAIRS 295

The one to the left is of the same period as those on pages 183 and 190; the second chair is Dutch, and similar to those on page 277 with the exceptions of its arms. The splat has been covered unfortunately with the same material as the seat, as was the chair on page 101. E. S.

MARQUETRY CHEST OF DRAWERS AND GLASS CASE FACING 296

Dutch inlaid decoration of fine quality. The piece is to be compared with that shown in plate facing 262, and is like that in many of its details. The decorative anthemions on the ends, springing from conventional vases resting on *culs de lampe*, are of great beauty. R. S.

OVAL PAINTED TABLE . . . FACING 298

Table with painted top; probably about 1780. These painted pieces have a double origin, first in the inlays of coloured woods which, in Italy and later in the Low Countries, had been a recognized system of decoration since the fifteenth century, second, in the magnificent French work of the years 1720 to 1770, of which the celebrated painting in *Vernis Martin* is the most brilliant. Once established, this fashion of painting the larger surfaces lasted until 1840, and much in reality and more in possibility was lost when that fashion disappeared. R. S.

TWO CLOCKS . . . . . FACING 302

Tall clock, in lacquered case; the designs in painted lacquer appear to be really of Japanese work, and it may well be that the case had been sent out to Japan for the purpose. R. S.

Bracket clock, the case wholly of metal, the front and sides elaborately worked in pierced patterns, the dial inserted flush with the front plate is modern: the clock is held by hooks to a strong horizontal moulding. R. S.

TWO BRACKET OR PEDESTAL CLOCKS . . . 305

Of excellent design. The one to the left contains arches at each side carved in lattice-work; the second clock, made by Robert Henderson of London, has several chimes. The latter is richly ornamented with metal. E. S.

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PARLOUR ORGAN 307

This example is 52 inches high and 26 inches wide. The case is mahogany and the pipes are ornamented with drapery. A bellows supplies the wind. The instrument plays ten English tunes. E. S.

MAHOGANY CARD TABLE AND CHAIR . . . 309

A table that is unusual in having five legs, one of which draws out to support the leaf. The feet are claw-and-ball. The chair, also of mahogany, is similar to many already described. E. S.

SCREEN WORKED IN 1776 311

The standard is of mahogany of the pillar-and-claw type; the legs end in the "snake foot"; and above the regular patterns of now faded colours the date 1776 is worked. E. S.



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THE FURNITURE OF OUR FOREFATHERS

Part IV

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KAS, WALNUT, VENEERED WITH MAHOGANY

Owned by Miss Katharine Van Rensselaer, Vlie House, Rensselaer, N. Y. *See page 207.*

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THE FURNITURE OF OUR FOREFATHERS

PART IV:

Dutch and English Periods

NEW YORK FROM 1615 TO 1776

THE first pieces of furniture that were landed on the shores of the Hudson were probably brought in the *Fortune*, by Hendrick Christiansen of Cleep, who founded in 1615 a settlement consisting of four houses with a population of thirty persons. The *Tiger* also came about the same time under Captain Adrian Blok, and these two had received from the States-General of Holland the monopoly of trade with New Netherland, consisting principally in furs. These ships were followed by the *Little Fox*, the *Nightingale*, and again the *Fortune*. In 1623, the Privileged West India Company sent out thirty families, chiefly Walloons; and, in 1625, the colonial authorities sent a vessel with six families and *their household furniture*. The population was now about two hundred. In

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1626, the *Arms of Amsterdam* arrived, as well as the *Sea Mew*, with Peter Minuit who got the island of Manhattan. The *Arms of Amsterdam* took back to Holland 8,250 skins of beaver, otter, mink, lynx and rat, together with much oak timber and nutwood or hickory. This trading-post was therefore now a success, but it could not be called a town yet. Twenty years later, when Father Jogues visited New Amsterdam and was received by Governor Kieft, he wrote: "There is a fort to serve as the commencement of a town to be built here and to be called New Amsterdam. . . . Within the fort there was a stone church which was quite large, the house of the governor whom they call Director-General, quite neatly built of brick, the storehouses and barracks. On this island of Manhate, and in its environs, there may well be four or five hundred men of different sects and nations: the Director-General told me that there were men of eighteen kinds of languages; they are scattered here and there on the river above and below, as the beauty and convenience of the spot invited each to settle; some mechanics, however, who ply their trade, are ranged under the fort, all the others being exposed to the incursions of the Indians, who, in the year 1643, while I was there, had actually killed some two-score Hollanders, and burnt many houses and barns full of wheat . . . . When any one first comes to settle in the country they lend him horses, cows, etc.; they give him provisions, all which he returns as soon as he is at ease; and as to the land, after ten years he pays to the West India Company the tenth of the produce which he raises."

Rensselaerswyck, now Albany, he describes as a colony of about a hundred persons residing in some twenty or

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thirty houses constructed merely of boards, and thatched, there being as yet no masonry except in the chimneys.

When Governor Stuyvesant arrrived in New Amsterdam in 1647, the town contained about 150 dwellings with about 700 inhabitants. Most of the buildings were built of wood and thatched with reeds, and some had wooden chimneys. Sanitary conditions were almost inconceivably filthy, and stringent measures were taken for the construction of "suitable and convenient houses within nine months." There was, consequently, great improvement in the town during the next ten years. Adrian Van der Donck, writing about 1654, describes the fine kitchen gardens of the New Netherlands, and mentions peaches, apricots, cherries, figs, almonds, persimmons, plums, and gooseberries, as well as quinces from England. Among the flowers introduced, he enumerates various species of red and white roses, eglantine, gilly-flowers, jenoffelins, various tulips, crown imperials, white lilies, the fritillaria, anemones, baredames, violets, marigolds and many others. In 1656, there were 120 houses with extensive gardens, and 1,000 inhabitants. In this year, the first article of the conditions offered by the Burgomasters of the city of Amsterdam to agreement with the West India Company reads: "The colonists who are going (to New Amsterdam) shall be transported in suitable vessels with their families, household furniture and other necessaries." The majority of these colonists were of the poorer class, but wealthy merchants came here in increasing numbers, and the trading-post soon became a busy mart. With its extensive water front, streams, canals, and meadows, the transplanted Dutch town became very homelike. Most of the houses were of one story with two rooms, and, rough as most of the fur-

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niture undoubtedly was, yet a good deal had come across the water. Articles of luxury were already on the spot and in demand. In the Albany records for 1654, we read: "Jan Gouw and Harmen Janse wish to sell a certain casket inlaid with ebony and other woods." The payment was to be made in "good whole beavers . . . within twenty-four hours, without an hour longer delay." It was bought by Jacob Janse Flodder for thirty beavers and nineteen guilders. This handsome casket, therefore, fetched about $125, as beavers were then worth from $3.50 to $4 each.

An example of carved oak furniture, such as may have been owned by the wealthy Hollanders at the time of the first settlement of New Netherland, faces this page. It is a curious oak cupboard on a frame, left by Miss Mary Campbell to the Albany Institute and Historical and Art Society.

When New Orange finally passed into English possession in 1674, ninety-four of its citizens owned estates of more than a thousand guilders. Twenty-two of these were between five and ten thousand guilders each; and the wealthiest were the following: Johannes van Burgh, 14,000; Jacob Leisler, 15,000; Johannes de Peyster, 15,000; Cornelis Van Ruyven, 18,000; Jeronimus Ebbing, 30,000; Jno. Lawrence, 40,000; Olaf Stevenson Van Cortland, 45,000; Nicholas de Meyer, 50,000; Cornelis Steenwyck, 50,000; and Hendrick Philipsen, 80,000.

In 1677, there were 368 houses and 3,430 persons in New York; in 1686, the numbers had increased to 480 and 3,800 respectively. In 1689, Albany had 150 houses. Thus, at this date, the New York dwelling-house harboured from nine to ten persons on an average. Though the

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CARVED OAK CUPBOARD WITH DRAWERS, ON A FRAME

Owned by the Albany Institute and Historical and Art Society.

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rooms were few, therefore, they had to be large. The house of the prosperous merchant was of two stories and contained seven or eight rooms. As a rule, the New York inventories do not give the contents of separate rooms, but the house of John Winder (died 1675) is one exception. Besides the shop, it contained six rooms. In the hall were four Spanish tables covered with two leather Bristol carpets and two of Turkey-work, a framed table, twelve Turkey-work chairs and one leather chair, two trunks, two stands, two looking-glasses, a screen, six earthen pots, brass-headed andirons, and a pair of bellows.

The boys' room contained a bed and a chair. Mr. Winder's chamber was furnished with a bedstead, six child's beds, two stands, two chests of drawers, four stools with covers, two chairs, a close-stool, a fire-pan, andirons, dogs and brass tongs. The curtains were of wrought dimity, a mantel-cloth adorned the chimney, and in the drawers was a lot of household linen, besides green cloth and new and old tapestry for hangings. The shop was furnished for living as well as trade purposes. It contained a bedstead with purple curtains and valance, four chairs, two stools, and a glass case. The back room had a bedstead and curtains lined with sarcenet, six chairs, a table and carpet, a looking-glass and andirons. Grey hangings and two chimney-cloths adorned this room. Two bedsteads and a looking-glass were in the maid's chamber; and a table, a form and six chairs in the kitchen. The house was liberally supplied with the usual linen, pewter, earthenware and utensils. Mr. Winder also possessed 447 ounces of silver plate valued at £111-15-0.

The above house has an atmosphere of solid comfort. There is little of the Dutch feeling about it; it is typical

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ANNETJE JANS'S CHAIR
Owned by Mrs. Blanche Douw Allen, New York.

of the English merchant. A glance at the homes of others of this class at the beginning of the English rule shows the same conditions. Nathaniel Sylvester's furniture (1680) included four tables, six green, ten leather and twelve other chairs, a clock, a Turkey-work couch, ten feather beds and furniture, two cupboards of drawers, four looking-glasses, two great chests, and two great trunks. Robert Story died in 1680 worth £7,572-16-6. He owned an old ebony chair worth £4, a large chest of drawers, £5, and a large table, £5, both of black walnut. His rooms were hung with "dornix" (see page 17).

Early chairs are shown on this and the next page. The first, with black painted frame and rush-bottom seat, jar-shaped splat, bowed top rail and front legs turned and ending in hoof feet, is a type frequently seen in the works of the Dutch masters. This chair is said to have originally belonged to Annetje Jans, who came to the New Netherlands in 1630. She was first the wife of Roelof Jansen and after his death was married to Dominie Everadus Bogardus. Her *bouwery*, or farm, was the land on which Trinity church now stands. The chair is the property of Mrs. Blanche Douw Allen, of New

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York, having descended to her through the Douw family. A similar chair is owned by Mr. Clarence Townsend, of New York.

The chair represented on this page is painted black and is very heavy and solid; it has four slats, and simple top rail arched; its turned posts terminate in plain legs, the front legs and front stretchers are turned. The seat is handsome crimson damask. This chair has long been in the Pruyn family, and is owned by Mr. John V. L. Pruyn.



OLD DUTCH CHAIR
Owned by Mr. John V. L. Pruyn, New York.

Facing page 286 is an oak armchair of beautiful design, the front rail and front legs forming a graceful X, carved with a leaf pattern, and a shield bearing a lion rampant. The seat is of dark red leather fastened by brass nails. A cushion of the same material is held to the sides by brass rings and cords. This artistic design is familiar through the pictures of the Dutch masters. It belongs to the estate of Mary Parker Corning, and is now in the rooms of the Albany Institute and Historical and Art Society.

The difference between New York and New England houses was sufficiently marked to strike a stranger. In Madame Knight's *Journal* (1707), we have direct testi-

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mony: "The Cittie of New York is a pleasant, well compacted place situated on a commodious River wch is a fine harbour for shipping. The Buildings, Brick generaly, very stately and high, though not altogether like ours in Boston. The Bricks in some of the Houses are of divers Coullers and laid in Checkers, being glazed look very agreeable. The inside of them are neat to admiration, the wooden work, for only the walls are plastered, and the Sumers * and Gist are plained and kept very white scowr'd, as so is all the partitions if made of Bords. The fireplaces have no Jambs (as ours have). But the Backs run flush with the walls, and the Hearth is of Tyles, and is as farr out into the Room at the Ends as before the fire, wch is generally Five foot in the Low'r rooms, and the peice over where the Mantle tree should be is made as ours with Joyners work, and I suppose is fasten'd to iron rodds inside. The house where the Vendue was, had Chimney Corners like ours, and they and the hearths were laid wth the finest tile that I ever see, and the stair cases laid all with white tile, which is ever clean, and so are the walls of the Kitchen wch had a Brick floor."

The above description was written at the end of the period now under review, when the town had not yet lost much of its Dutch character. The arrangement of the common living-room of the ordinary Dutch home can be readily reproduced. The most striking feature was the ornamental chimney-piece, five feet square, as Mme. Knight above explains. The Dutch love of carving is well known. When the owner was wealthy, the chimney-piece would be quite elaborate with caryatides surmounted by the con-

* Sumers is the "central beam supporting the joist, such as is now sometimes called the bearing beam."

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soles supporting the oak entablature ornamented with motives picked out in ebony, or wood stained in imitation. On the cornice, stood various vessels of brass *repoussé* and Delft ware. The hearth had a large cast-iron ornamented back, the sides being faced with faïence tiles often representing personages in contemporay costume. Andirons with brass handles, heads of dogs, or lions, an iron rack for the fire-irons, pot-hooks, spits, a great "kettle," a pair of bellows, a warming-pan, and pewter, brass, or iron candlesticks were all to be found about this important feature of the chamber. Not far away, stood the large table with its carpet, or several small ones. At meal times, the wealthy burgher's table would be garnished with fine diaper or damask cloth and napkins, a great silver salt-cellar of fine workmanship, silver beakers, spoons, knives with handles of silver, agate, ivory, or mother-of-pearl, an occasional silver fork in wealthy homes, * jugs, mugs, glasses, plates and dishes of pewter, earthenware, or porcelain. Sometimes the glasses, cups, or mugs had silver or pewter covers. Near the host's great chair would be a large wine-cooler, or cistern of pewter or *repoussé* copper. Affixed to the wall is a board with hooks and a shelf above. Here hang pots and vessels of all shapes and sizes, and on the shelf is some of the fine Delft ware in which the mistress takes such pride. There is also a large provision cupboard, and above it hangs a looking-glass with an ebony frame of waved mouldings. Close by stands a great linen press, and perhaps a second "*Kas*" is

* Forks were very scarce before 1670. In 1668, Governor Eaton bequeathes a "sylver meat fork" to Mrs. Abigail Nichols. George Cooke owns one in 1679. Nine silver spoons and six forks cost £10 in 1690. It is surprising how long it took for them to become popular; there was a strange prejudice against them. In Nicholas Breton's *The Courtier and the Countryman*, we read: "For us in the country, when we have washed our hands after no foul work, nor handling any unwholesome thing, we need no little forks to make hay with our mouths, to throw our meat into them."

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also in the room. A bright and charming Frisian clock (such as appears facing page 302) ticks on the wall. In the background, a stairway, more or less ornamental, with plain banisters or turned balustrading, leads to the rooms above; and under it stand casks, and a lantern hangs there to light the descent to the cellar. A carved oak glass stand, or rack, is also frequently found; and on it are goblets and glasses of all dimensions. Pails, brushes, brooms, and all the implements for washing and scouring are conveniently at hand. The window, with leaded diamond or square panes, has an exterior framing of creepers or rose-tendrils. At the entrance, or in the vestibule, were sometimes to be found faïence plates breathing the spirit of easy-going good-nature characteristic of the race. A typical one bears the legend:

"*Al wat gij ziet, en oordeel niet.*
Al wat gij hoord, en geloof niet.
Al wat gij weet, en zeg niet.
Al wat gij vermoogt, en doet niet."

(Don't judge all that you see.
Don't believe all that you hear.
Don't utter all that you know.
Don't do all that you can do.)

Another plate, representing a grotesquely-garbed individual, reads:

"*Huijs is noijt zond*
Gikkin die het niet
In dient de kan verstrekken"

(This house is never lacking in fools; he who does not amuse himself in it can get out.)

The Friesland clock, mentioned above, is about 200 years old. It is owned by the Rev. John van Burk, Johns-

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town, N. Y., and is in the rooms of the Albany Institute and Historical and Art Society. The mermaids, cherubs, eagles, and other ornaments upon it present a bewildering and beautiful combination of scarlet, blue, white and gold. The pictures on and above the dial are delicately painted.

The wealthy Dutch merchant naturally had more numerous and luxurious apartments than the home above described. Like his English brother, his rooms were full of hangings, *bric-à-brac*, porcelains, plate, and furniture of the choicest woods, marquetry and lacquer. We will now examine a house of this class.

Cornelis Steenwyck, the second wealthiest citizen of New Amsterdam when it passed into English hands, became Mayor of New York and died in 1686. His estate, including debts, then amounted to £15,931-15-1. He owned one house south of Bridge Street and east of the Fort, £700; another, a little to the north, £300; a garden between the houses of Peter Doriemer and Stephanus Van Cortlandt, £70; and "a small slip of ground lying in the broad way on the back part of the lot of Laendert Vandergrift, 22 feet by 15 feet, £7." Thus Broadway real estate was already valuable. His home is a good type of that of the wealthy burgher. It was an eight-roomed house with cellars, etc. In the Great Chamber, was £465-3-7½ in money, besides jewelry worth £52-4-0, and 730 ounces of silver plate worth £219. It was elaborately furnished with a round table (£2) and square table (£10), twelve Russia leather and two chairs with fine silver lace, a cabinet (£6), a great looking-glass (£6), and a very valuable "cupboard or case of French nutwood" (£20). Fourteen fine pictures adorned the walls, and there was a pair of flowered tabby curtains for the glass windows and a chim-

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ney-cloth of the same material. The fire-place was supplied with a "hearthe iron with brass handles"; and one part of the room was given up to a big bedstead with its furnishings, and a dressing-box. There was also a "capstock," or rack to hang clothes on, besides some table-linen, striped tapestry, silver lace, feather plumes, three chamber brooms and a carpet. On the chimney-piece and in the great cupboard and cabinet were five alabaster images, nineteen porcelain dishes, an ivory compass and two flowered earthen pots. All this sounds very luxurious and attractive.

The Fore Room contained a marble table with wooden frame, another table of wood with a carpet, one matted and seven Russia leather chairs, one "foot banke," a cushion, a clock, eleven pictures, and three curtains over the glass windows. This forms a very pleasant sitting-room.

In the "withdrawing room" were two chairs, a cabinet (£4), a chest, a trunk, a capstick, a close-stool, a cushion, eight pictures, and five china dishes, besides a lot of dry-goods.

The kitchen chamber was evidently the common family living-room. It contained five Russia leather, three matted, and four other chairs, an oval table with woolen cloth, a bedstead and furniture with iron rods and curtains, a case for clothes, two small trunks, two cushions, a chimney-cloth, a tobacco-pot, a glass lantern, a looking-glass and a great quantity of linen and earthenware. There were also three wooden racks for dishes and a "can-board with hooks of brass." The latter appears in many a Dutch interior of the seventeenth century.

The other rooms comprised the after-loft, chamber above the kitchen, cellar-kitchen, upper chamber for mer-

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chandise, cellar and garret. There was also a small stable, and "in the streete" were fir planks, an iron anchor, board and Holland pan tiles. Among the host of miscellaneous household goods and utensils, we note a "cupboard or case of drawers," two painted screens, a tick-tack board, a paper-mill, some black lead and blue, tin ware to bake sugar cakes, a marsepyn pan (marzipan or marchpane, a sweet confection of almond paste and sugar), (£2), two tin water spouts, thirteen scrubbing and thirty-one rubbing brushes, twenty-four pounds of Spanish soap and seven brushes.

The household utensils and domestic conveniences in New York were, as a rule, more varied and more numerous than in New England and the South. Cleaning and scrubbing utensils especially were abundant; a few items of this nature from inventories before 1700 are as follows: Whitening brushes, scrubbing ditto, painting brushes, hair ditto, dust ditto, chamber brooms, "hearth hair brushes with brass and wooden handles," hearth brooms, rubbers, "brush to clean ye floor," "dust brushes called hogs," floor brushes, rake ditto, "Bermudian brooms with sticks," sticks to hang the clothes upon, washing tubs, pails, rainwater casks, glass knockers to beat clothes, "tin wateren pot to wet clothes," wicker baskets, smoothing irons, boards "to whet knives upon," clothes brushes, leather buckets, fire buckets, Dutch hampers and Bermuda baskets, and scrubbers tied with red leather.

An important personage in Albany was Dom Nicholas Van Rensselaer, who died in 1679. His house near the mill, worth 1,200 guilders, contained a generous supply of linen, china, earthenware, silver plate, pewter, brass and iron. The wooden furniture comprised two beds, a chest

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of drawers, two looking-glasses, a globe of the world, a brown table of nutwood, a chest of the same, an oak table, a table of pine with six stools or chairs, a sleeping bank (see page 250) of pine, an old coffer with a desk, a seal, a wooden sand-box and a brush, twenty-one pictures and the King's Arms. Some of the miscellaneous articles included "an instrument to swim withal, a tin pan to roast apples, a flat dish to boil fish on, a brass pocket watch that's out of order, and a fflagilet tipt with silver." The above furniture was certainly not excessive for four rooms, of which this house probably consisted.

The curious old Dutch chair, seen facing page 286 (lower left-hand corner), is owned by Mr. Gardner Cotrell Leonard, of Albany. It has cabriole front legs ending in hoof feet, turned stretchers, a jar-shaped splat and two handles, or ears, at the sides.

The New York inventories give quite a different impression from those of the South, or even of New England. It is plain that the oak age is past. The drawing-table (see page 63) still survives, but the newer forms of light furniture are rapidly driving out the solid and cumbrous styles. In the poorer houses, tables and chairs are scarce, and very roughly constructed; in the richer homes, the latter are good and plentiful. Between 1680 and 1700, a merchant's house would contain from thirty to fifty chairs in addition to forms and stools. The latter were not numerous. Turkey-work, turned, matted, Russia leather (single and double nailed), Spanish leather and cane chairs are the principal varieties. Typical specimens of the day are shown facing page 286 and on page 249. The most ornate, facing page 286 (right-hand below), is from the Schuyler house, on the Flats, Troy Road, N. Y. Similar chairs

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CHAIR FROM WHITEHALL
Owned by Mrs. Cuyler Ten Eyck, Albany.



CHAIR FROM WHITEHALL
Owned by Mrs. Cuyler Ten Eyck, Albany.

appear also on page 271 and facing page 8. The other chairs are owned by Mrs. Cuyler Ten Eyck, Albany, and came from her home, *Whitehall*, the Gansevoort house.

Ebony chairs were possessed by a few families. "Foot-banks" often added to bodily ease. Enough has been said about the chairs of the period in former sections, so there is no need to dwell on them here. Church chairs, stools or stoofts are quite general in the houses; they were carried to worship when wanted. One of these, shown facing page 250, belongs to Mr. George Douglas Miller, and is

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now in the rooms of the Albany Institute and Historical and Art Society.* It is painted black and bears a picture of the Last Judgment in colours; the angel is seen separating the sheep from the goats. Beneath is the date 1702, and the following inscription:

" *Het oordeel Gotsir nu bereijt*
Het is nogtijt Laet onsincingt
De vroome van de Boose Scheyt
Godt beddenom des Heemals ovengt.

(" The judgment of God is now prepared
There is still time, leave unwisdom
The pious will be separated from the wicked
God's wisdom encircles the universe.")

Tables are generally the same as elsewhere; the side or sideboard table, with or without drawers, is frequently present.

Though the high-post bedstead was common, in some of the Dutch homes the bedstead was a kind of sleeping-bunk (*slaap-banck*), a shelf with doors in the wall; this bedstead was literally the bed-place and not an ornamental piece of furniture. This arrangement is still to be seen in many farm-houses of northern Europe, Normandy and Brittany, and constantly appears in the pictures of Gerard Dou, Jan Steen and other contemporary Dutch painters.

Little beds, trundle beds (known as *slaap banck op rollen*), tent beds with curtains, sleeping benches, press-beds and bedsteads "on fold" were other varieties. Slaves had to be content with rough sleeping accommodations. A temporary shake-down, or rough cot, such as guests had to put up with at festival time, was called a Kermesse bed. When Jaspar Dankers and Peter Sluyter, the Labadists,

* This of course is a small stool, but has been reproduced on a very large scale in order to show the picture upon it.

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DUTCH CHURCH STOOL

Owned by Mr. George Douglas Miller, Albany. *See pages 249-250.*

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visited Simon at Gouanes in 1690, they noted in their journal: "It was very late at night when we went to rest in a Kermis bed, as it is called, in the corner of the hearth, alongside of a good fire." The warming-pan of copper or brass was always in requisition. One belonging to Mrs. Robert R. Topping, of Albany, is represented facing page 254 with some other articles now in the rooms of the Albany Institute and Historical and Art Society. These are foot-warmers, owned by Messrs. Bleecker and James B. Sanders, and a "scheppel," a Dutch grain measure used in the New Netherlands, now owned by Mrs. S. G. Bradt, and a trunk belonging to Mrs. Anna de Peyster Douw Miller. A fine brass warming-pan, marked with the initials of Philip Van Rensselaer, is at *Cherry Hill*, Albany.

We also find a multifarious assortment of cooking utensils and implements, including pots, funnels, pans, cullenders, kettles, chocolate-pots, apple-roasters, cake and pie pans, sugar-cake pans, posset-pans, marchpane-pans, strainers, fish-kettles, skillets, jacks, spits and trammels.

Among the miscellaneous household goods mentioned, we note steel to strike fire with, tinder-box, candle-box, rack, spice-box, kettle-bench, mustard-querne, spoon-rack, thing to put spoons in, sand-box, tobacco-box, spue-box (which sometimes had a drawer), paper-mill, frame for clothes to hang, rack to hang clothes and caps upon, hour-glass, weather-glass, dressing-stick and board, comb-box, black walnut paper-box and rolling board for linen.

The attention paid to the comfort of children is often apparent. Among the frequent entries are children's bedsteads, cribs, cradles, small children's trunks, child's stools, sucking-bottles, nurse-chairs, rocking-chairs, childbed baskets, and toys and playthings. "Fenders to keep children

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from the fire" are specially mentioned. Three interesting pictures appear facing page 258 and on page 253.

The first represents a cradle belonging to the Pruyn family and a child's rocking-chair used by Sarah Lansing. Behind this stand two fire-screens (the latter belonging to the estate of Mary Parker Corning) now in the Albany Institute and Historical and Art Society.

The second shows an old cradle covered with leather and ornamented with brass nails also forming date 1749, and a child's high chair, with turned posts and stretchers, and bearing a bar for the feet. The seat is covered with leather. These pieces have always been in the Van Rensselaer family, and are now owned by Mrs. H. Van Rensselaer Gould, of East Orange, N. J., and are preserved in the Van Rensselaer house, *Cherry Hill*, Albany.

The third is a child's chair long in the Lansing family. This belongs to Miss Anna Lansing in Albany. The "tip and turn" tea-table of mahogany with ball-and-claw feet is of later date. This also belongs to Miss Lansing.

For lighting the halls and rooms, there were lanterns, earthen and other lamps and a great variety of candlesticks. These were of pewter, tin, iron, brass and more precious metals. Silver candlesticks were not rare, and some of these were of elaborate form and workmanship. Besides the simpler kinds that stood on tables and shelves, there were high-branched standing candlesticks, sconces and arms on the walls, and candelabra hanging from the ceilings. A double brass hanging candlestick with snuffers and extinguisher was worth £1-4-0 in 1696. Some of the varieties were hand-candlesticks, brass hanging and handle candlesticks, brass standing ditto, standing ditto with two brass candlesticks to it, and brass-plated candlestick.

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Cornelis Van Dyke (1686), whose estate amounted to 1,428 beavers, had a typical mixture of furniture in his house. One room contained a walnut bedstead with dark say hangings and silk fringe, a walnut chest containing a spare suit of serge hangings, a painted chest of drawers, "a walnut chest of drawers with a press for nap-



A CHILD'S CHAIR AND MAHOGANY TEA TABLE
Owned by Miss Anna Lansing, Albany. See page 252

kins atop of it," an oak chest of drawers, an oak table and carpet, eight Spanish stools, a walnut capstock to hang clothes upon, a red table that folds up, an old case without bottles, a hanging about a chimney; and the usual linen brass, pewter, earthenware and glass. The Fore Room was furnished with a bedstead and green say suit of hangings, another bedstead of oak, a painted chest of drawers, a wooden table, ten matted chairs, a Spanish leather stool,

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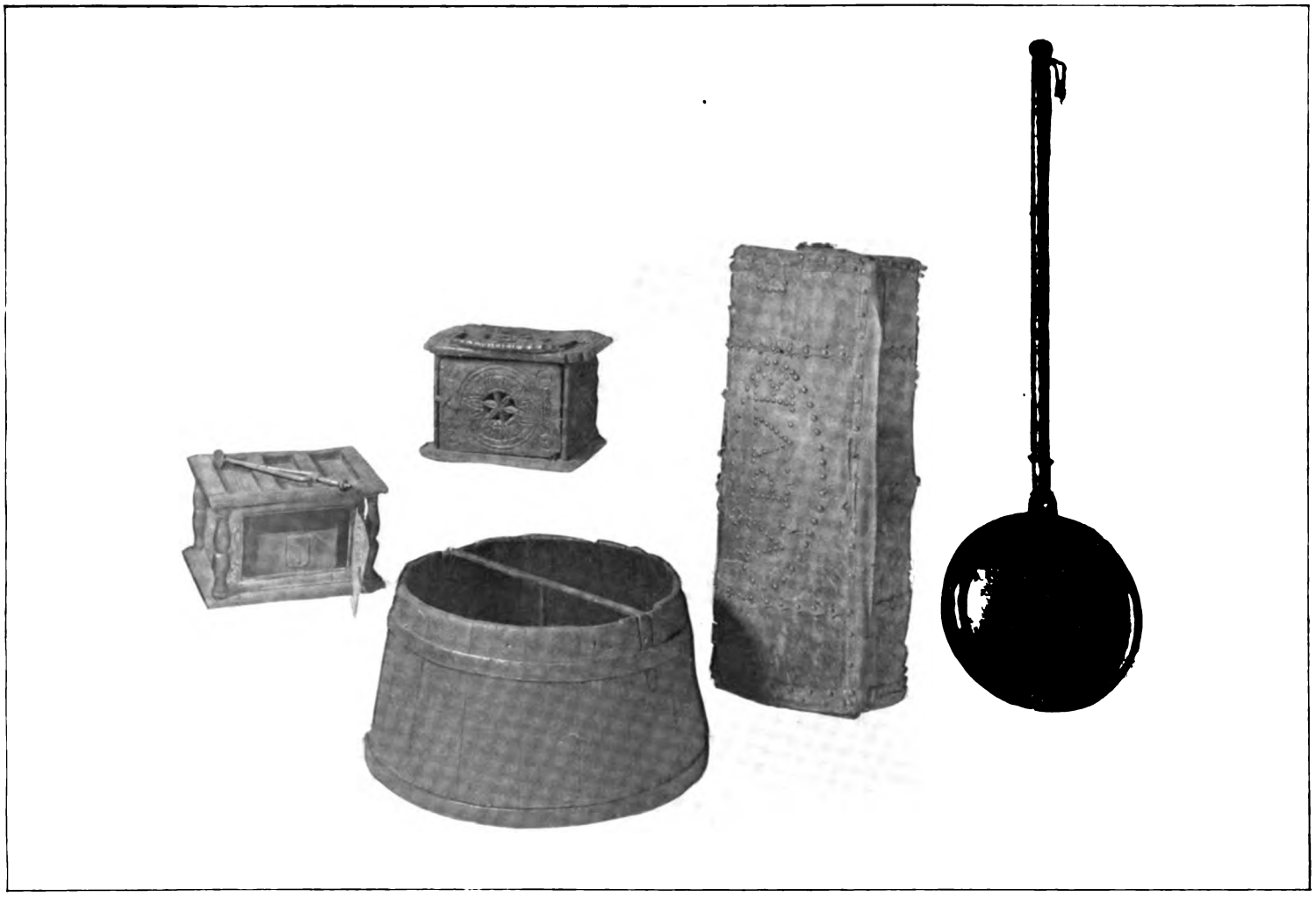
a looking-glass, three pictures, "four racks that the pewter stands on and earthenware," a desk, a pewter standish, a painted eight-cornered table, three chests, a leather hat case, andirons, fire-irons, bellows, long and short handled brushes and the usual kitchen stuff. In the shop was a sleeping bed of pine wood and bedding for the servant, and "before the door a wooden sleigh."

From the above examples, it is evident that in the average home there was no distinction between sitting- and sleeping-rooms, and the hall is rarely named as an apartment, but that in the richest families the rooms were sometimes reserved for distinct purposes. Col. Lewis Morris (1691, £4928-17-1) had a bed in his dining-room as well as in the great room and lodging-room. Thomas Crundell's hall (1692) contained a bed. The other furniture in this hall consisted of small square and large oval tables, cupboard, black walnut chest of drawers, glass case of the same wood, seven leather and three Turkey-work chairs, a chamber screen, andirons, etc. The chimney-cloth was of fringed calico, and one large and three small landscapes were on the walls.

The wives of the wealthier citizens had their own apartments to which they could retire for rest or privacy. Some of these were quite luxuriously furnished. William Cox was a rich merchant, who died in 1689. His widow's chamber contained a chest of drawers on a frame, a side table with drawers, a chest of drawers and a dressing-box, a glass case, twelve Turkey chairs, a large looking-glass, a silver ditto, and a bed with serge curtains and valance with silk fringe.

By this time, many a Vanderdecken had weathered the Cape, and the beautiful fabrics and strange productions of

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WARMING-PAN, FOOT-WARMERS, TRUNK AND A "SCHEPPEL"

Now in the Albany Institute and Historical and Art Society. *See page 251.*

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the affluent East had found their way into every trade centre. Oriental goods give a characteristic note to the rooms of every prosperous Dutchman of the day. Porcelains, lacquer goods, silk and cotton fabrics, carved wood and ivory, and wrought metals were brought here almost as freely as they are to-day. There is scarcely an inventory of a person of ample means after 1675 that does not contain some article of Eastern origin.

New York was an exceedingly busy mart, and English and Dutch and other vessels unloaded at her wharves merchandise as varied as was to be had in London or Amsterdam. Thriving as this trade emporium now was, legitimate commerce did not satisfy many of the merchants, who, as is well known, were none too scrupulous; they had no hesitation in breaking the laws of trade whenever possible, and pirates received much sympathy and aid. Ships were even sent with supplies to the pirates' haunts and returned with miscellaneous plunder and successful pirates, who had come home to retire in comfort on the fruits of their industry. The Earl of Bellomont was sent out as Governor in 1697 to stop the illegal traffic. He and others had entered into a commercial venture with a citizen and ex-privateer of New York, named Captain William Kidd, with the object of exterminating piracy. Everybody knows the outcome of this scheme. In 1692, Captain Kidd was a respectable member of society and married Sarah, the widow of John Ort who had been dead only a few months. It may be interesting to see the household goods that the future pirate acquired by this marriage.

There were five tables, one of which was oval, with six carpets; eighteen Turkey-work, twenty-four single-nailed and

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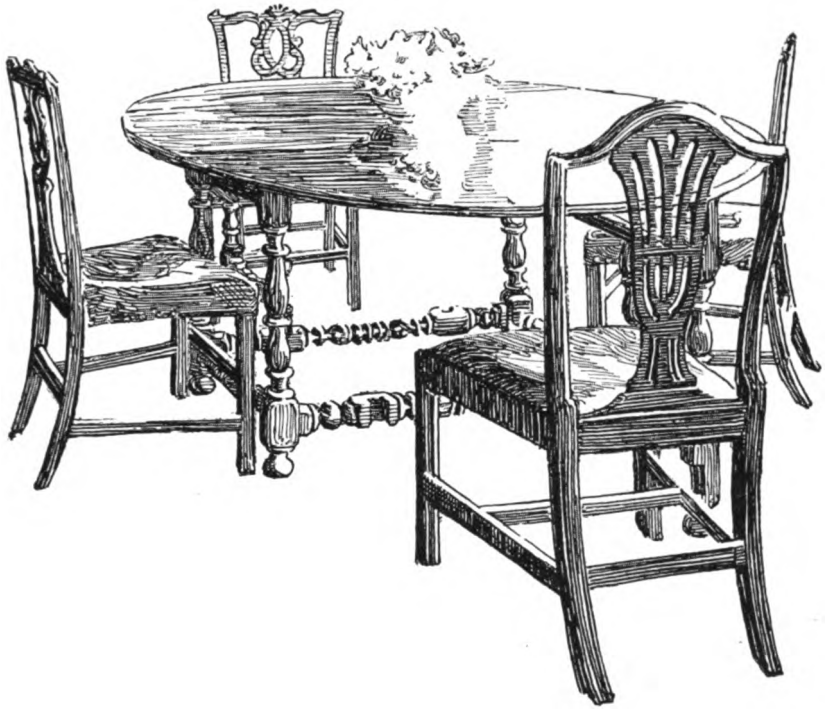
twelve double-nailed leather chairs; three chests of drawers, a glass case, two stands, two dressing-boxes, a desk, a screen, four looking-glasses, a clock, four curtained beds, two pairs of andirons, two fenders, three sets of fire-irons, three chafing-dishes, four brass, four tin and four pewter candlesticks, five leather buckets, 104 ounces of silver plate, twelve drinking-glasses, and the usual bedding, linen, pewter and kitchen stuff. With the addition of his own effects, therefore, Captain Kidd's home was quite luxurious.

The contents of the houses constantly bear evidence of the extent of New York's foreign trade and imply that little of the good furniture was made here. The new styles that the Dutch had borrowed from the East were rapidly growing in favour. Marquetry, already spoken of on page 68, beautiful examples of which appear facing page 262 and page 296, owned by Mrs. William Gorham Rice, of Albany, and Mr. John V. L. Pruyn, of New York, was becoming a leading feature of furniture decoration, and objects of strange shapes with inlay of exotic woods were gradually eclipsing the old cabinets, chests of drawers, cupboards and tables with mouldings and mathematical patterns of ebony and imitation ebony. The more picturesque and pictorial marquetry and the *bombé* forms and cabriole legs had practically superseded the severe oak by 1690. William of Orange was now in England, and the new Dutch furniture was all the rage. Walnut was principally used, but chestnut was also in demand, and much hickory reached Holland from this side. The Dutch recognized the value of mahogany in cabinet-making earlier than is usually thought.

Stray pieces of mahogany unquestionably existed in New York and perhaps in New England and the South at

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this date. It is probable that the "fine red chest of drawers," belonging to Thomas Tyler, of Boston (1691), was composed of mahogany. The "red table that folds up," already mentioned in the inventory of Cornelis Van Dyke (1686), looks suspiciously like mahogany, and there is no



MAHOGANY TABLE
In the Van Cortlandt House, Croton-on-the-Hudson.

telling how long he had possessed it. The same remark applies to the "cupboard of Cashoes tree, £1-10-0," belonging to James Laty, of Jamaica, L. I., six years later. Cashoes is, of course, mahogany (Dutch, *kasjoe*; Brazilian, *acajoba*; French, *acajou*). An early specimen of mahogany represented on this page belongs to Miss Anne Van Cortlandt at Croton-on-the-Hudson; it is said to have

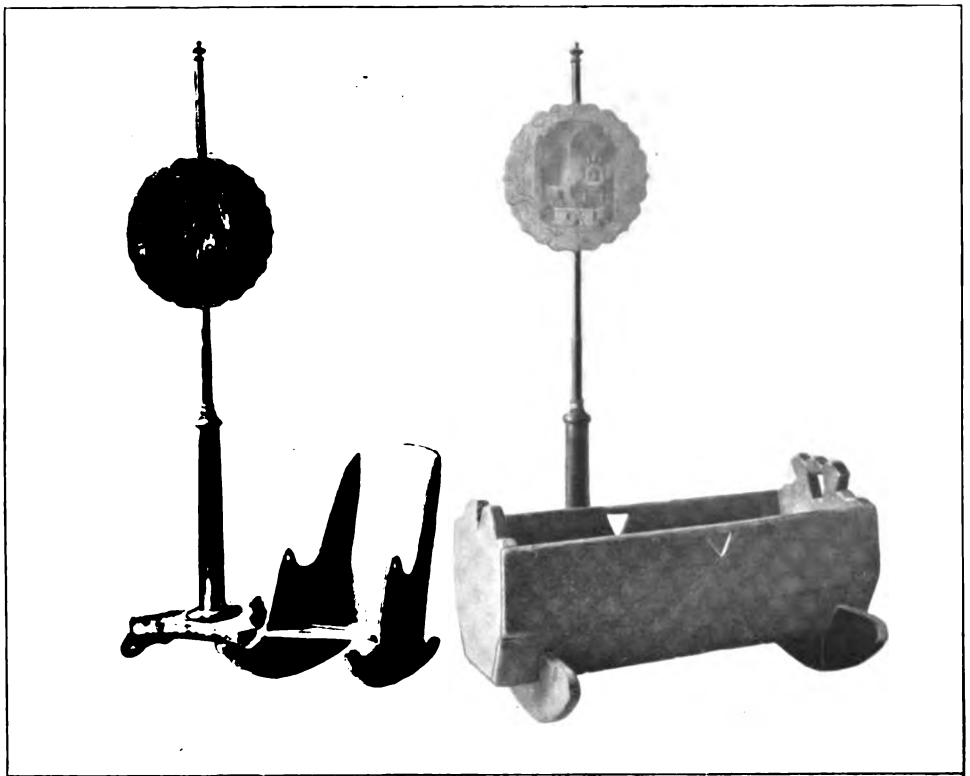
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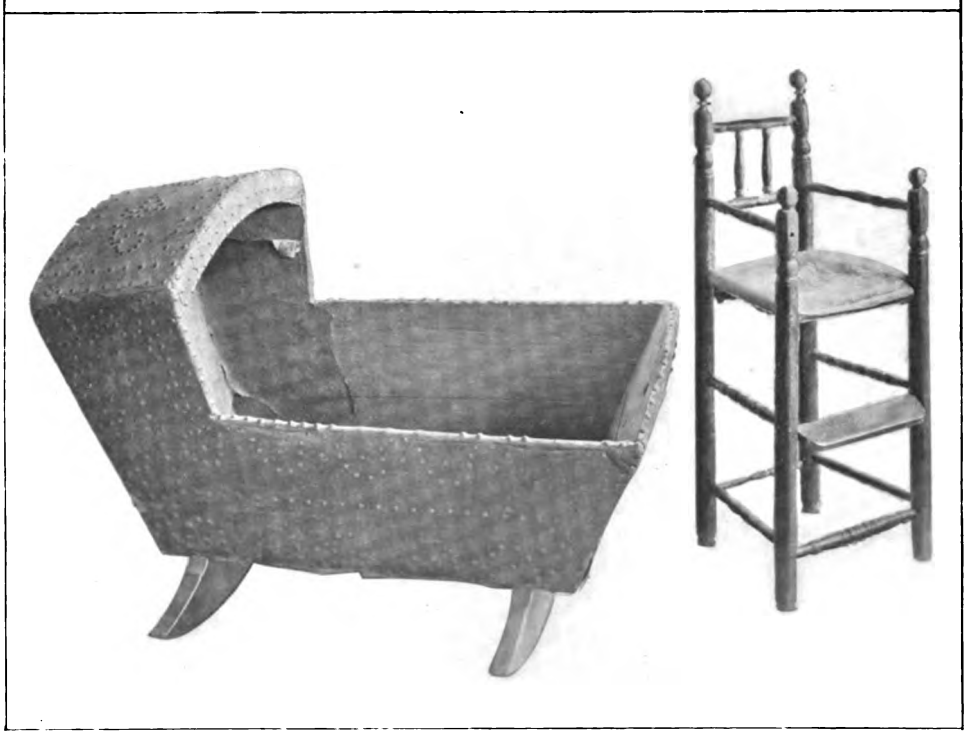
been brought from Holland by Olaf Stevenson Van Cortlandt in 1668 on his return from a visit to his fatherland. This, as well as the next example, closely follows the pattern of the seventeenth century oak tables (see pages 11 and 97). In transitional periods, styles overlap and the old forms are often clung to after the new have been introduced. It is quite possible, however, that the mahogany table belonging to Miss Van Cortlandt is, in fact, an early mahogany example of the seventeenth century. The second table, facing page 260, belonged to Sir William Johnson, and is loaned to the Albany Institute and Historical and Art Society by the heirs of the late Gen. John Taylor Cooper. The wood is very rich red, the leaves drop on hinges at each end, and are supported by legs that fold. Its height is 29⅝ inches; its length 6 feet 6 inches and 5 feet 11 inches across the shortest diameter. This piece of furniture was confiscated in 1776, and was purchased by the Hon. John Taylor.

It is not, however, the new Dutch furniture designed under the influence of the Orient that is noticeable in New York houses, so much as the actual products in wood and lacquer of those remote realms. Many a house contained cabinets, baskets, trays, images and ceramics of all kinds that had come direct from the Far East. Among others we may select the following:

Christina Cappoens (1687) had an "Eestindia Cabbenet with four black ebben feet, £2-10-0." Margarita Van Varick (1696), had "five silver wrought East India boxes, three ditto cups, two ditto dishes, one ditto trunk, a Moorish tobacco pipe, a small ebony trunk with silver handles, an East India cabinet with ebony feet wrought, two East India cabinets with brass handles, a small black cabinet with

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OLD CRADLE, CHILD'S ROCKING-CHAIR AND TWO FIRE-SCREENS

In the Albany Institute and Historical and Art Society. *See page 252.*

VAN RENSSELAER CRADLE AND CHILD'S CHAIR

Owned by Mrs. Gould. *See page 252.*

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silver handles, eleven Indian babyes, ten Indian looking-glasses, two East India cane baskets with covers, a fine East India dressing-basket, a round ditto, two East India cane baskets with covers, two wooden guilt East India trays lackered, one round thing ditto, thirteen East India pictures, a fine East India square guilt basket and a carved wooden thing," and quantities of porcelain.

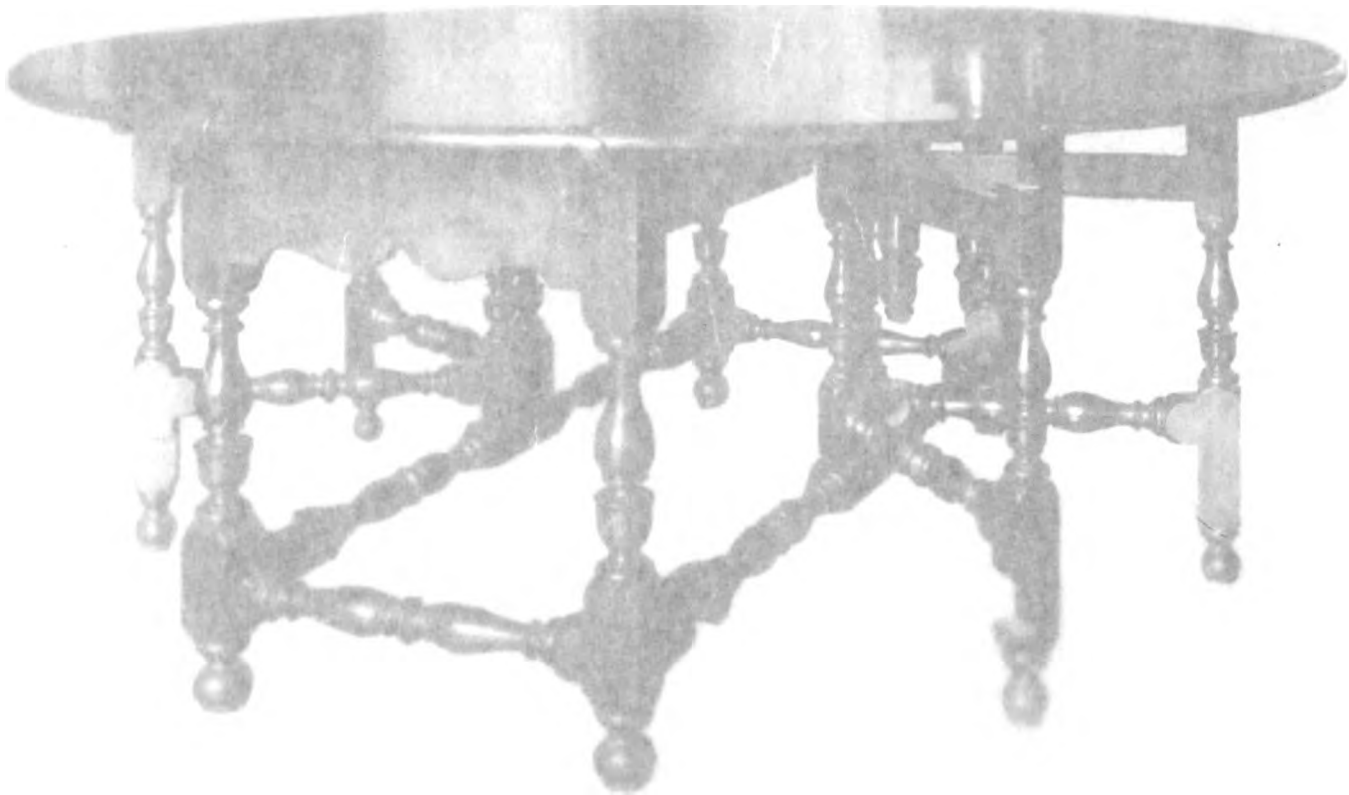
Perhaps also "thirteen ebony chairs, a small gold box as big as a pea, a gold piece the shape of a diamond, a gold bell and chain, two gold medals, a small mother-of-pearl box and fifty-five pieces silver playthings or toys" may have come from the East. Mr. Jacob De Lange (1685) also owned "one waxed East India small trunk, one square black small sealing-waxed box, one silver thread-wrought small trunk, one ivory small trunk tipt with silver, two small square cabinets with brass hoops, one East India basket, one East India cubbet, five small East India boxes, one East India waxed cabinet with brass bands and hinges with four partitions, one small East India rush case containing nineteen wine and beer glasses, one small waxed East India trunk, one ivory small trunk tipped with silver, one square black small sealing-waxed box, one silver thread-wrought small trunk, a gold boat wherein thirteen diamants to one white coral chain and one East India basket."

If, in addition to Oriental products, we examine the porcelain, earthenware and pictures belonging to Mrs. Van Varick and to Mr. De Lange, a rich barber-surgeon, respectively, we shall have a very clear view of the best that was procurable at the close of the third quarter of the seventeenth century. The "Chyrurgian's" inventory (1685, £740-17-7), includes: "Purcelaine. In the cham-

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ber before the chimney. Seven half basons (£12-15-0), two belly flagons, three white men, one sugar pot, two small pots, six small porrengers, one small goblet" (all £2-14-0). Thus we see how a chimney-piece was decorated. The six plates were naturally stood on end. Upon the case, or *kas*, were two great basons, one great goblet, two pots, two flasks and four drinking glasses;—total £4-16-0. Other porcelain, some of which was evidently for sale, included: "Five drillings, thirty butter dishes, six double ditto, seven small tea pots, two white ditto, one can with a silver joint, one ditto with a joint, five small basons, one barber's ditto, sixty-seven saucers, four salt sellers, three small mustard pots, five oil pots, one small pot, 127 tea pots, three small men, two fruit dishes." The total value of this chinaware was £15-11-6 The earthenware comprised "two small cups, one bason, one small oil can, one small spice pot, five saucers, six small men, one small dog, two small swans, one small duck." These were all worth only ten shillings. In addition, there were "ten white dishes, seven white and blue ditto, two flat white basons, one white cup, one salt seller, one mustard pot, twenty-one trenchers, one chamber pot, one pan with pewter cover. Red earthenware: Five small saucepans, three stew pans, four pots, one strainer, two small dishes, two jars." Mrs. Van Varick's porcelain was as follows: "Three cheenie pots, one ditto cup bound with silver, two glassen cases with thirty-nine pieces of small chinaware and eleven Indian babyes, also six small and six larger china dishes, twenty-three pieces of chinaware, two white china cups with covers, one parcel toys (£2-10-0), three tea pots, one cistern and basin, fourteen china dishes, three large ditto, three ditto basons, three smaller ditto, three fine

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MAHOGANY TABLE

Owned by Sir William Johnson; now in the Albany Institute and Historical and Art Society. *See page 258.*

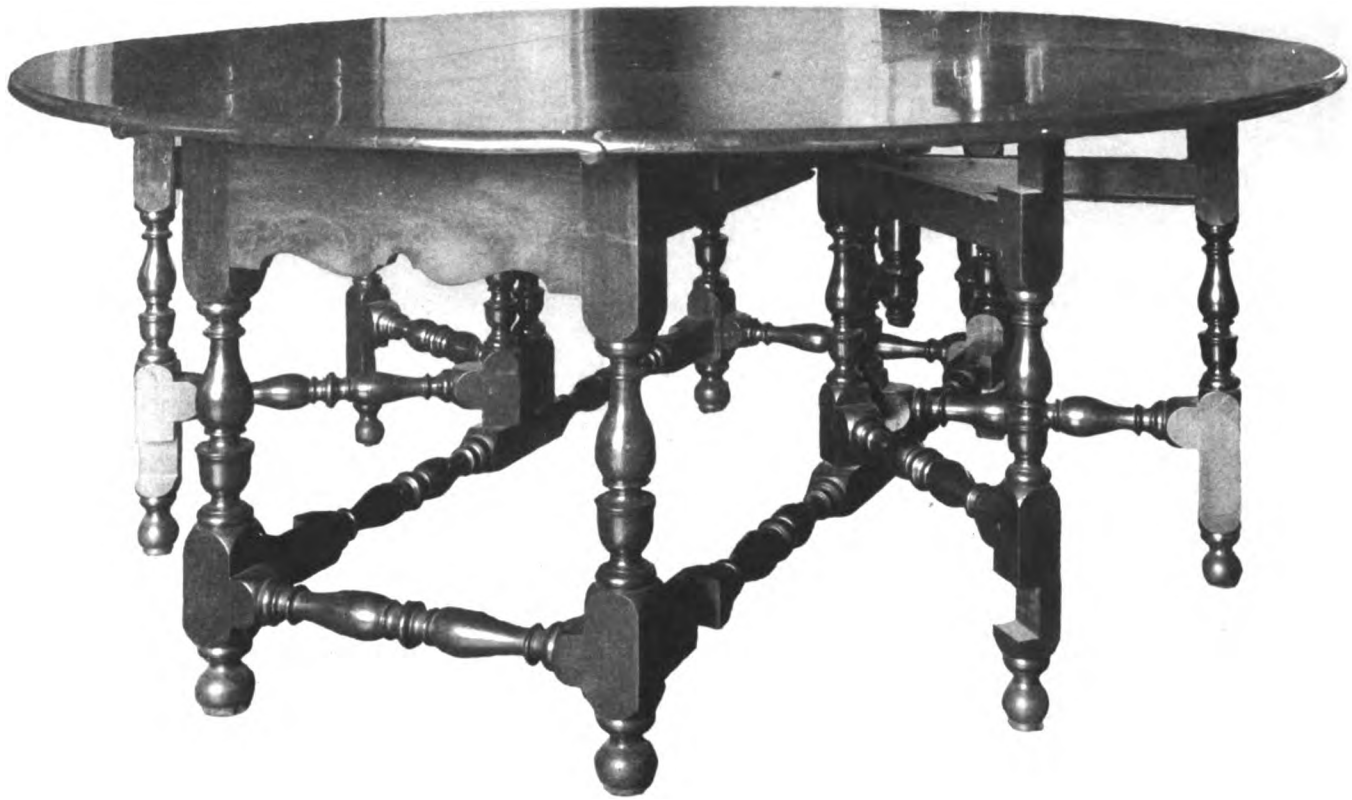
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...ove the chimney ... seven half basons £1 2s 3...
... jars, three white men, one sugar pot, ...
... six small porringers, one small goblet ...
... Here we see how a chimney-piece was de...
... plates were ceremonially stood on end. U...
... were two great basons, one great gobl...
... two tankards and four drinking glasses;—total £...
... porcelain, some of which was evidently for ...
... five shillings, thirty butter dishes, six...
... pots, two white ditto, one ...
... dito with a point, five small bas...
... salt cellars, ...
... one small p...
... Then ...
... small cups, ... five ... small mugs, one
... two ..., one ... These we
worth ... Things. ... white dishes, seven white ... ditto two ...
basons, one white cup, ... one mustard pot, ...
two ... one chamber, one ... pot, one pewter ...
ter ... Red earthen ... stew ..., four pots, ..., two small ... jars." Mrs. Mary Wilson's ... was ...
"Three chestnut ..., one ... bound with
glasses cases with the ... of small chi...
eleven Indian baskets, ... six small and six ...
dishes, twenty-three ... of earthenware, two ...
... with covers, ... to ...
..., one cistern and ..., fourteen china ... th...
... ditto, three ditto basons, three smaller ditto ...

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Original by Sir William Jephson, Bart. now in the possession of Mrs. Hungerford and the Hungerford Family. See page 329.

MAHOGANY TABLE



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china cups, one ditto jug, four ditto saucers, seven ditto smaller tea dishes, six painted tea ditto, four tea ditto, eight tea cups, four ditto painted brown, six small ditto, three ditto painted red and blue, three white East India flower pots, three ditto smaller, three ditto round, one china ink box, one lion, one china image." Other articles of this class were: Eight white earthen plates, one tea dish, two cups, six wooden tumblers, one carved wooden thing, and three wooden dishes painted. Besides her Eastern cabinets, already described, this lady had other pieces of furniture for the safe-keeping and display of her precious china. First, perhaps, comes "one great Dutch *kas*, which could not be removed from Flatbush," and was therefore sold for £25. This must have been a very fine piece of carved and inlaid work. Then we have a "painted wooden rack to set chinaware in." The value, £1-7-0, shows that either the painting or carving was elaborate. A wooden tray, a wooden tray with feet, and a small oval painted table also occur.

One of the most varied assortments of household goods belonged to the above Jacob De Lange. His house contained a fore room, side chamber, chamber, shop, kitchen and cellar. Besides the Oriental goods already mentioned, he owned twelve chairs of red and six of green plush, and eleven matted. Then there were seven wooden backs, two can boards, two small cloak boards, a hat press, a church chair, a clothes press, a small square cabinet with brass hoops, a cupboard with glass front, "a black nut chest, found under them two black feet," one oak drawing and two round tables. His pictures numbered fifty-five. In the side chamber were "a small zea, an evening, four pictures countreys and five East India pictures with red lists"

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(list=frame). The fore-room was adorned with "a great picture being a banquet with a black list, one ditto something smaller, one ditto one bunch of grapes with a pomegranate, one ditto with apricocks, one ditto a small country, one ditto a Break of Day, one ditto a Small Winter, one small ditto a Cobler, a Portraturing of My Lord Speelman, a board with a black list wherein the coat-of-arms of Mr. De Lange." These landscapes, marines, interiors and still life of the Dutch school would be prized in any house to-day. It is interesting, however, to note that the owner's coat-of-arms was valued at £5-4-0, while all the other pictures in the room totalled only £8. The Chamber contained "one great picture banquetts, one ditto, one small ditto, one ditto Abraham and Hagar, four small countreys, two small ditto, one flower pot, one small ditto, one country people frolic, one portraiture, one sea strand, one plucked cock torn, two small countreys, one small print broken, one flower pot small without a list, thirteen East India prints past upon paper." These pictures, many of which were, doubtless, by celebrated masters, reached the grand total of £19-7-6!

Pictures are found in considerable numbers in all opulent houses. Thirty-eight were owned by Cornelis Steenwyck, but the subjects are not recorded. Christina Cappons, 1687, owned "two rosen picters, one ditto a ship, one ditto of ye city of Amsterdam, two ditto small upon boards, ten small picters, one great ditto with a broken list, three small gilded ditto." These were collectively worth £2-0-6.

Besides two pictures not described, John Van Zee, 1689, had one of Julius Cæsar and another of Scipio Africanus. "Landskips" are plentiful. Margarita Van Var-

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MARQUETRY CUPBOARD AND DRAWERS

Owned by Mrs. William Gorham Rice, Albany. *See page 256.*

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ick, 1696, owned thirty-nine pictures, including portraits of herself and relations, "three pictures of ships with black ebony frame, one ditto of the Apostle, one ditto of fruit, one ditto of a battle, one ditto landskip, one ditto large flower pot, one ditto with a rummer, one ditto bird cage and purse, etc., one large horse battle, one large picture with roots." The others included prints and pictures with ebony, black and gilt frames. In some houses the chimney-piece was not very high, especially towards the end of the century. In this case the space above it was filled with a large picture which was specially named. Thus, Mrs. Van Varick possessed "a large picture of images, sheep, and ships that hung above the chimney." The walls of the rooms of the best houses were thus amply decorated; and with the gay hangings, table and chimney-cloths, and cushions, the effect was exceedingly bright and rich. It may be noted that wherever there was a board or shelf it received some covering. The chests of drawers and dressing-tables were often covered with a cloth called a toilet or twilight towards the end of the century. Cornelis Jacobs (1700) has "one white cloth for chist drawers muslin." Mrs. Van Varick's chimney-cloths and curtains, which matched, were green serge with silk fringe and flowered crimson gauze. She also had a painted chimney-cloth, six satin cushions with gold flowers, white flowered muslin curtains, two fine Turkey-work carpets, chintz flowered and blue flowered carpets, and a flowered carpet stitched with gold, besides many other cloths and hangings. The "cupboards" and "cases" in which the china was kept, especially those with glass fronts, also had cloths on the shelves. "Six cloths which they put upon the boards in the case" is an entry in the inventory of Jacob De Lange.

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The cupboards and cases in which china was kept may have been similar to those represented facing this page and page 272, both of which belong to Mr. George Douglas Miller of Albany, and are in the rooms of the Albany Institute and Historical and Art Society.

The *kas*, or *kos*, was the most important article of furniture in the ordinary Dutch house. It is almost invariably found, often attaining enormous dimensions and seeming almost to form part of the house itself. Before the rage for antique furniture arose not many years ago, superb presses of this class might still be found in very modest Dutch dwellings. They were, and where they exist, still are, looked after with special care, and lovingly rubbed, oiled and varnished. They often had tall and massive columns with broadly-carved capitals, and carving abounded along their edges and mouldings. Beautiful tones, enriched by the centuries, mingled in the contrasted oak, walnut, and blackened pear woods. They had a most impressive air that seemed disdainful of the rest of the furniture. In a chamber adorned with Oriental productions, their severity produced a most striking effect. The dealers in antiques have stripped most of the small houses of these great wardrobe presses, but a few specimens that excite the admiration of tourists and travellers are still to be seen in Gueldres and North Holland. They seem to have been universal in the New Netherlands, and the inventories show that they lingered here long after the rest of the furniture of their day had departed,—more on account of their usefulness even than their beauty, in all probability. That they were highly prized is plain from the fact of their frequent appearance in wills as special bequests. Two instances will suffice: Judith, widow of Peter Stuyvesant,

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GLASS CASE ON FRAME (MARQUETRY)

Owned by Mr. George Douglas Miller, Albany. *See page 266.*

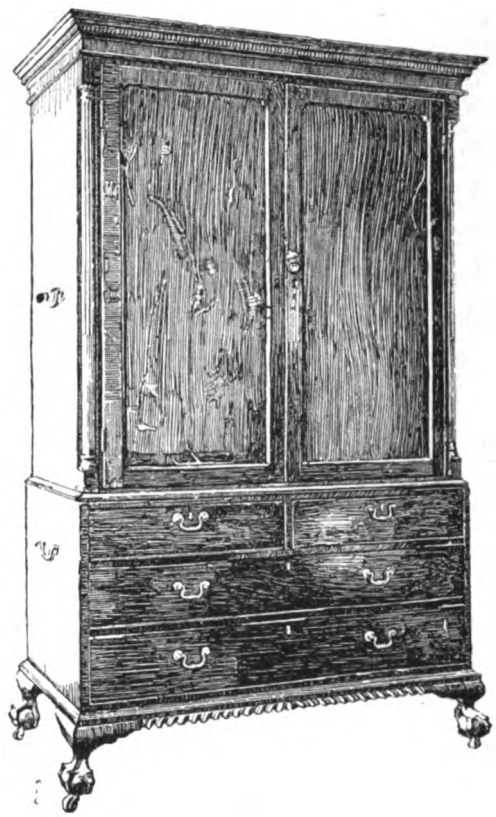
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bequeaths to her son Nicholaes among other things: "My great case or cubbard standing at the house of Mr. Johannes Van Brugh, together with all the china earthenware locked up in said cubbard." Again, in 1687, Mary Mathewes leaves to her granddaughter, Hester Erwin: a bed and furniture, two silk coats and "one certain great black walnut cupboard standing in my new dwelling-house." Margarita Van Varick's *kas* that was too massive to be moved has already been noted. (See page 261.) Mr. De Lange's great *kas* is thus described: "One great cloth[es] case covered with French nutwood and two black knots under it, £13-0-0." Other examples are: A great press (Jno. Sharpe, 1681); a cupboard or case of drawers, £9, and a cupboard or case of French nutwood, £20 (Cornelis Steenwyck); a small oak case, £1-10-0 (Glaunde Germonpré van Gitts, 1687); a white oak cupboard, £2-5-0 (Jacob Sanford, 1688); a large cupboard, £6 (Widow Burdene, 1690); a "cupboard for clowes," a press and porcelain, £5, "a Holland cubbart furnished with earthenware and porcelain, £15" (F. Rombouts, 1692); a great black walnut cupboard, £10, and a Dutch painted cupboard, £1 (Abram Delanoy, 1702); a black walnut cupboard, £9 (Jeremias Westerhout, 1703); a "case of nutwood," £10 (Jno. Abeel, 1712).

The high prices of many of the above show that they must have been of fine workmanship. Sometimes they stood on square feet and sometimes on the favourite Dutch ball, or "knot," as the appraiser describes it. Humphrey Hall (1696) owned "a chest of drawers with balls at the feet, £1-16-0; ditto one loss, £1-10-0." This ball that is such a conspicuous feature in seventeenth-century furniture was sometimes flattened. We have seen it

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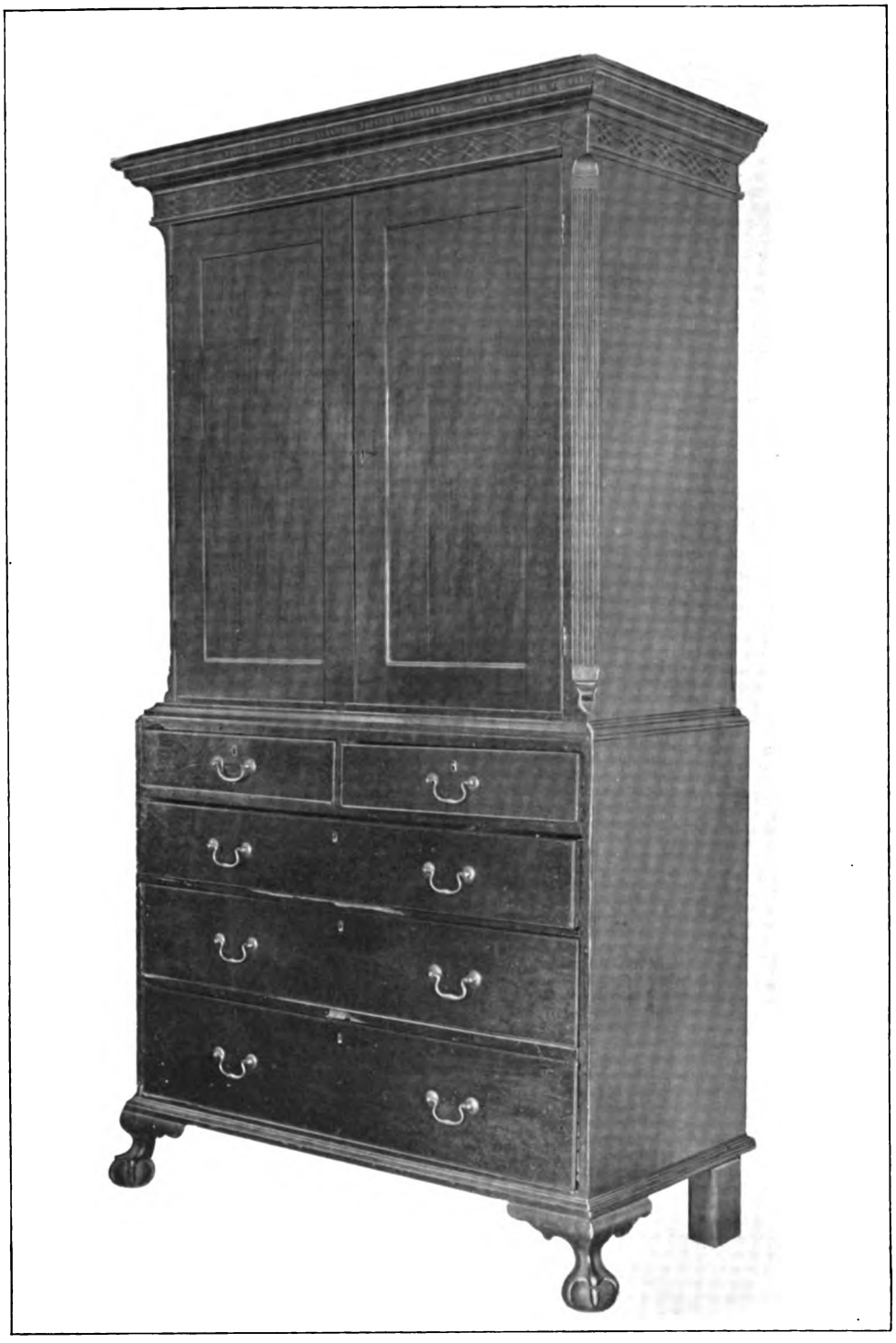
MAHOGANY KAS

Owned by Mrs. H. Van Rensselaer Gould at *Cherry Hill*, Albany. See this page.

in the bedposts, under chests and in table legs. The ball-and-claw foot that succeeded it appeared before the close of the century and remained in favour almost a century. The cases with glass or solid doors frequently stood on "stands" or "frames" with four or six legs on which the bulb, though reduced in size, was still conspicuous (see facing 264). Sometimes the porcelain cupboards, cases or cabinets stood on a base that was closed with doors. Mr. De Lange owned a "cupboard with a glass," £1-5-0. A good example of the latter variety appears facing page 272. The *kas* on this page is a Van Rensselaer piece and belongs to Mrs. H. Van Rensselaer Gould, of East Orange, N. J., but it is preserved at *Cherry Hill*, Albany. It is mahogany with ball-and-claw feet. The four drawers are furnished with brass handles. In the cupboard above, the shelves run the whole length. On either side of the doors are fluted columns.

The *kas* facing this page also stands on ball-and-claw feet, but is made of walnut. A kind of Chinese pattern

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WALNUT KAS

Owned by Miss Catharine Van Cortlandt Matthews, Croton-on the Hudson, N. Y. *See page 266.*

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runs along the top. The drawers have brass handles. This piece was partly burned by the Hessians during the Revolution. It is owned by Miss Catharine Van Cortlandt Matthews, at Croton-on-the-Hudson, N. Y.

An example of the great *kas*, belonging to Mrs. John V. L. Pruyn, faces page 270. It is of marquetry ornamented with plaques of blue and white Delft.

A very interesting specimen facing page 235 is a walnut *kas*, veneered with mahogany, now owned by Miss Katharine Van Rensselaer, at the *Vlie House*, Rensselaer, N. Y. It is more than seven feet high. Two large balls form the front feet; the doors and two lower drawers are panelled. The carving consists of flowers bound together with cords and tassels (one of the latter is missing). Heads of cherubs and grotesque animals appear on the corners, and in the centre of the top moulding and between the two drawers. This originally belonged to Katharine Van Burgh (daughter of Johannes Van Burgh and Sara Cuyler, among the first settlers on Manhattan Island), given to her on her marriage to Philip Livingston (grandson of Philip Schuyler); it descended to the present owner through the marriage of Stephen Van Rensselaer, the eighth patroon of the Manor of Rensselaerswyck, with Katharine Livingston, granddaughter of Katharine Van Burgh.

It is safe to say that the greater part of the good furniture found in New York was imported. Among the merchandise brought in by the ship *Robert* in 1687 was a cane chair. In the same year the *Amity* of London, besides barrels, kegs, firkins, casks and puncheons, brought 13 trunks, 12 chests, 6 boxes, 3 cases, 9 bundles, 4 parcels of bedding, 3 kettles, a pot, spit, basket, fire tongs, shovel,

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bellows, desk and *kas*. Another lot of furniture on board consisted of 2 tables, 2 bundles of chairs, a chest of drawers, bed, trunk, 2 boxes, spit and jack. In 1686, the *Bachelour*, also from London, had dry goods, brandy, claret and Rhenish wine, a saddle-horse with furniture, lanterns, flat-foot candlesticks, funnels, saucepans, kettles, porringers, spoons, basins, chest of drawers, table and frame, suits of curtains and valance, close-stool and looking-glass. There were, however, some workmen here who were capable of making good furniture, and all the necessary fine timber was on the spot. The Labadists, who visited New York in 1689, remark on the thick woods with which the shores of the bay were covered. Timber was exported in large quantities, and was wastefully used for fuel. The Labadists note: "We found a good fire, halfway up the chimney, of clear oak and hickory, of which they made not the least scruple of burning profusely." In 1710, "1½ cords Nutten wood for the fire, £0-15-0," belonged to Isaac Pinchiero. Nutwood, as we have already seen, was hickory. Boards that may have been used in the construction of furniture are frequently found in the inventories. C. Steenwyck (1686) has 14 French nut boards, £3-3-0; C. Cappoens (1687), 2 black walnut boards, £0-9-0; F. Richardson (1688), some walnut boards, £0-10-0; and T. Davids (1688), 260 oak and chestnut planks. It is reasonable to assume that the cheap pine tables, forms, and chests were made here; probably, also, most of the maple and hickory furniture came from local workshops. Cedar we know was largely used. In 1703, Matthew Clarkson owned "one fine chest of drawers and other things fitting of maple wood;" and in 1707 Morton Peterson had "one cupbard of cedar home made, £1." The examples al-

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ready given show that the cupboards and kasses were usually made of white oak or black walnut.

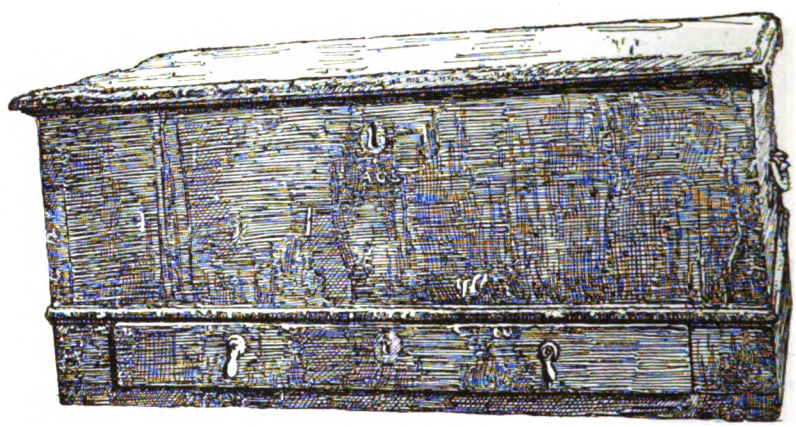
Expensive marquetry, as well as Oriental goods, was occasionally imported. In 1705, Colonel William Smith, of St. George's, owned a fine chest of drawers of walnut and olive wood worth as much as £15. The latter wood was common in looking-glass frames, and other articles were sometimes composed of it. In 1692, Lawrence Deldyke owned an olive wood cabinet.

The inventories quoted above would prove that the Dutch in the New Netherlands were possessed of wealth. We have contemporary testimony from the Rev. John Miller, who, in describing New York in 1695, writes: "The number of inhabitants in this province are about 3,000 families, whereof almost one-half are naturally Dutch, a great part English and the rest French. . . . As to their religion, they are very much divided; few of them intelligent and sincere, but the most part ignorant and conceited, fickle and regardless. As to their wealth and disposition thereto, the Dutch are rich and sparing; the English neither very rich, nor too great husbands; the French are poor, and therefore forced to be penurious. As to their way of trade and dealing, they are all generally cunning and crafty, but many of them not so just to their words as they should be."

Before closing the Dutch period, one feature of the large house must be mentioned,—the *Doten-Kammer*, a room always kept shut up until a season of mourning and funerals. It was generally furnished as a bedroom; the high-post bedstead was hung with white curtains, and the chest of drawers contained burial clothing. One of the longest preserved of these rooms was that of *Whitehall*, the Gansevoort home.

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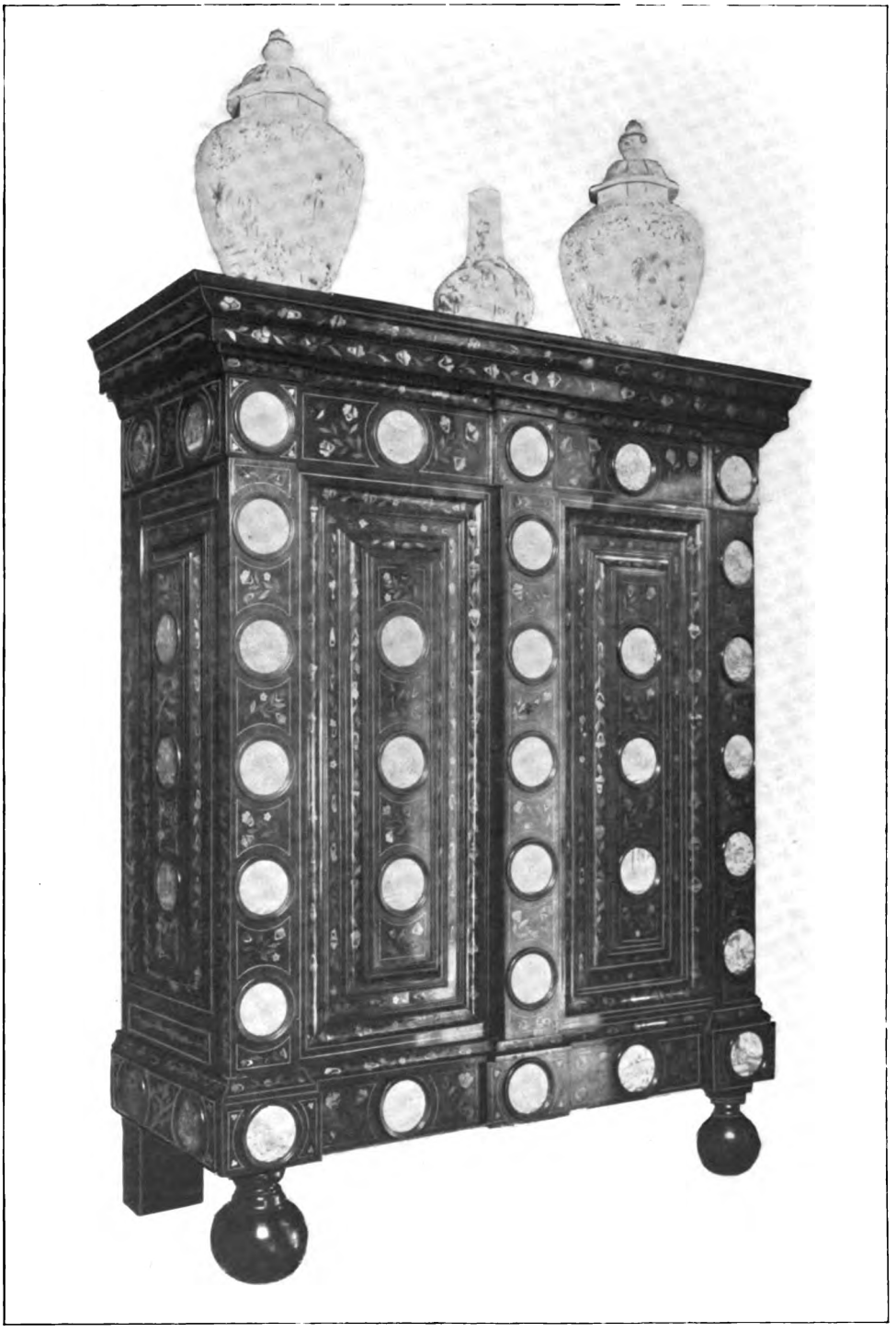
At the beginning of the eighteenth century, New York was already an important place. Wealth and some degree of fashion were to be found there. The distinguished Earl of Bellomont and his successor, the wild Lord Cornbury, were accustomed to the best that money could procure at that day. The extracts from the inventories show that New York compared very favourably with Amsterdam and London. A visitor, describing the town in



OLD CHEST WITH DRAWER AND DROP HANDLES
Owned by Miss Anna Lansing, Albany. See page 271.

1701, says that it is built of brick and stone and covered with red and black tile, producing a very pleasing appearance from a distance. He adds: "Though their low-roofed houses may seem to shut their doors against pride and luxury, yet how do they stand wide open to let charity in and out, either to assist each other, or to relieve a stranger." For the next twenty years, we do not notice any great changes in the furniture. The old Turkey-work, Russia leather and cane chairs still linger, and the matted chairs are universal. The latter are usually black. Walnut is the favourite wood, and mahogany is scarcely ever

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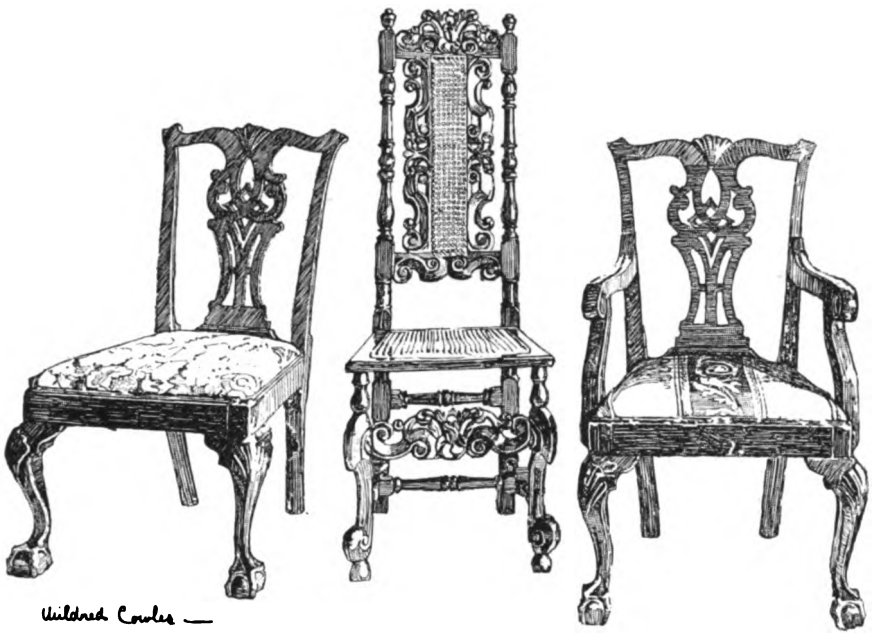


KAS OF MARQUETRY WITH PLAQUES OF BLUE AND WHITE DELFT

Owned by Mrs. John V. L. Pruyn, Albany. *See page 267.*

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THREE CHAIRS

Owned by Miss Anna Lansing, Albany. The central chair of carved oak is from the Coeymans family; the others belonged to Abraham Yates. See page 272.

mentioned. Olive wood is by no means scarce, as chests of drawers and tables, as well as looking-glass frames (see facing page 230), are made of it. Black walnut and Dutch painted cupboards hold their own. Chests are plentiful, ball feet and brass handles being often mentioned. Chests, such as the one with drawer on page 270, long in the Lansing family and now owned by Miss Anna Lansing, of Albany, are very common. A wealthy home of this time contains a great variety of chairs, old and new; the old drawing-table almost entirely disappears; the tea-table multiplies; the cupboard is gradually relinquished as the "beaufit," or china shelves and cupboard, takes its place; dressing-tables and chests of drawers, with looking-glasses, are plentiful; Dutch styles prevail and stiffness is entirely

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CHAIRS

Owned by Miss Anna Van Vechten, Albany, N. Y. The one to the right is a Schuyler piece, the next a Dutch chair owned by Teunis Van Vechten, and the two others come from the Lush family.

banished. Fashionable chairs occur on page 271 and here. Page 271 shows two chairs originally owned by Abraham Yates, and a carved chair of the style now going out of fashion, that belonged to the Coeymans family and descended to the present owner through the Ten Eycks. These pieces are owned by Miss Anna Lansing, of Albany.

On this page appear an old chair painted black, originally cane, that was brought from Holland by Teunis Van Vechten, a fashionable chair owned by the Schuyler family, and two chairs to the left that belonged to the Lush family, the one to the extreme left being of a still later period. These four specimens are owned by Miss Anna Van Vechten, Albany.

Captain Giles Shelley, of New York, died in 1718 with a personalty of £6812-16-7½. His house contained a medley that is typical of this transition period.

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CHINA CUPBOARD (MARQUETRY)

Owned by Mr. George Douglas Miller, Albany. *See page 266.*

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There were seventy chairs, of which six were Turkey-work, twenty-one cane, twenty-seven matted, twelve leather, one easy, two elbow, and one red plush elbow. One painted and three other large and small oval were among the fourteen tables. Of three clocks, one was repeating. Five looking-glassses, three pairs of gilt sconces, one hanging and many other candlesticks and lamps, lots of silver plate, brass, china lions, images, porcelain and glass gave light and brilliancy to the rooms, the walls of which were also adorned with seventy-seven pictures and prints in black and gilt frames. Colour was added by bright curtains and arras hangings. The position of one fine picture is expressly stated; it is a "landskip chimney-piece." Two chests of drawers and another with a looking-glass, a dressing-box, a cane couch, a cupboard, five chests and seven or eight bedsteads constituted the remainder of the important wooden furniture. The principal bed curtains were of red china, blue shalloon, calico, silk muslin and white muslin inside, and striped muslin lined with calico. Among the miscellaneous household goods, of which there was a great quantity, the following are noticeable: a brass hearth with hooks for shovels and tongs, four hand fire-screens, a pair of tables and men, a pair of tables, box-dice and men, two brass ring-stands, a plate-stand, two silver chafing-dishes, a wind-up Jack with pullies and weights, two tea-trays, a red tea-pot, a cruet, a work-basket, a flowered muslin toilet, a red and gold satin carpet.

George Duncan, also of New York, whose goods were valued at £4099-8-5¾ in 1724, shows a still further advance from the old styles, though no mahogany is specifically mentioned. The chairs were "old," black, matted

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and cane. The most noticeable pieces of furniture of value are an olive wood chest of drawers; an inlaid scriptore, £6-5-0; a cedar ditto, £2; a bedstead with dimity curtains lined with white damask, £10-5-0; a large looking-glass, £4-5-0; a clock and case, £10; and a plate case with glass doors, £3-5-0.

To picture a wealthy home in New York during the reign of George I. we cannot do better than enumerate the possessions of William Burnet, Governor of New York and Massachusetts, who died in 1729, with a personalty of £4540-4-3½. His house contained twelve tables and seventy chairs. Some of the furniture was undoubtedly of mahogany, though the only wood mentioned is walnut. The chairs were walnut frames, red leather, bass bottomed, black bass, and "embowed or hollow back with fine bass bottoms." One easy-chair covered with silk was valued at £10. The style of chair known as "Chippendale," with traceried splat and bow-shaped back, was thus found here in the "twenties." Twenty-four of those belonging to the Governor had seats of red leather, and nine of fine bass, valued at twenty-four and twenty shillings each respectively. The tables were large and small oval, black walnut, small square and round, plain and japanned tea tables, card and backgammon tables. There were two valuable eight-day clocks, a fine gilt cabinet and frame, a writing-desk and stand, a chest of drawers and small dressing-glass, a "scrutore with glass doors" valued at £20, three chests and seven trunks. Besides six dozen silver knives and forks worth £72, there were 1172 oz. of silver plate; china and glass (£130-16-0); pewter (£100-2-6); kitchen stuff (£140-15-0); and a variety of expensive beds with red and chintz curtains. One bedstead was of iron;

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MAHOGANY CHAIRS WITH TURKEY-WORK BOTTOMS

Originally owned by Gov. William Burnet; now in the Yale University Library. *See page 278.*

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and one "mattress Russia leather," one of "Ozenbriggs," and two of coarse Holland are mentioned. Some form of carpet now covered the floor of the best houses, and tapestry still adorned the rooms. The Governor owned "a fine piece of needlework representing a rustick, £20; 4 pieces fine tapestry, £20; a large painted canvas square as the room, £8; 2 old checquered canvases to lay under a table, £0-10-0; 2 four-leaf screens covered with gilt leather, £15; 1 fire screen of tapestry work, £1-10-0; 2 ditto paper screens, £1." Besides window curtains, cushions for windows occur. The hall was lighted by a large lantern with three lights. There were also twelve silver candlesticks weighing 171½ oz., two branches for three lights, two large glass sconces with glass arms. The hearth furnishings included a brass hearth and dogs, a pair of steel dogs, tongs, shovels, japanned and plain bellows, and "an iron fender to keep children from the fire." There were many other household conveniences, among which we may note a linen press, a horse for drying clothes, a plate heater, a plate rack, an iron coffee mill, and a screen to set before meat at the fire. There were large quantities of household linen. The rooms were lavishly adorned with pictures, as well as curtains, cloths, and tapestries. Three sets of the genealogy of the House of Brunswick recall the Governor's loyalty, and his family's rewarded services to that House. A tree of the church of Christ, Martin Luther's picture, a lady's picture over the door, the Blessed Virgin Mary's picture with Jesus in her arms (£2), five plans of Boston, and a view of Boston harbour are the only subjects mentioned. There were "two pictures in lackered frames, £5; 151 Italian prints, £15-2-0; 17 masentinto prints in frames, 3 ditto small,

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PLATE BACK CHAIR
Originally owned by Elbridge Gerry; now in old State House, Boston.

3 ditto that are glazed, £5-4-0; and 44 prints in black frames, £7-15-0." The possessions of the Governor breathe an atmosphere of ease and luxury that one would scarcely expect to find in New York during the third decade of the eighteenth century. He was evidently fond of good living, games, sport, exercise and music. He had three coach horses and a horse for riding. Five cases of foils and a single foil show that he was a fencer; and three muskets and a cane fishing-rod prove that he was a sportsman. "Nine gouff clubs, one iron ditto and seven dozen balls" show that the game was played on Manhattan Island nearly two centuries ago. A chess-board, backgammon-table, card-table, magic-lantern, harpsichord, clapsichord, double courtell, tenor fiddle, large bass violin, two treble violins and two brass trumpets testify that music and games were played in the Governor's mansion. His cellar was well stocked.

The "embowed chairs" that occur in the above inventory were of that style that is now generally called "Chippendale." The top bar was bow-shaped, and perhaps

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the word embowed also included the cabriole leg. Plate-back chairs, examples of which appear on this page, frequently occur in the inventories. These were chairs with solid splats, the outlines of which assumed various forms, that of the jar prevailing. An excellent specimen of this chair, that belonged to Elbridge Gerry, and is now in the old State House, Boston, is shown on page 276. Here



DUTCH CHAIRS

Owned by the American Antiquarian Society, Worcester, Mass.

we have the jar-shaped splat, embowed top-rail, and cabriole leg ending in hoof feet. Dutch chairs of kindred model appear on page 295 and facing page 286. For decorative purposes, this splat was perforated with a heart or some geometrical figure, and from this the step from plate to bar tracery was a very simple one. This development is apparent before Chippendale is known to have been at work. In the Dublin museum there is a very early example of a mahogany arm-chair, attributed to about 1710, which has

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a square back with scrolled top-bar, back-rail of openwork with interlacing design, plain arms, square back legs, and incurving, tapering front legs ending in hoofs. Another mahogany chair in the same collection, made in 1710, has the cabriole leg and other characteristics of the new style. There are slight curves in the back, and the splat is unpierced. Instead of having a hollowed wooden seat for the cushion, the latter is placed on a network of tapes. By 1730, the solid splat has entirely gone out of fashion: it is now sometimes carved into ribbons formed into loops.

Sir William Burnet's chairs, shown facing page 274, which were bought in 1727, are good examples of the "embowed" chair. These chairs, of which there are ten, together with the handsome mahogany ball-and-claw foot table shown on opposite page, are owned by the Yale University Library, the gift of Mr. Abram Bishop of New Haven in 1829. According to Professor Silliman's account, they were imported in 1727 by Sir William Burnet, and passed after his death into possession of his successor, Governor Belcher. Mr. P. N. Smith bought them at auction, and Mr. Bishop obtained them from Mr. Smith.

We have now reached a date, therefore, at which the mahogany furniture, still so greatly prized, might be procured by those who cared to pay for it. During the rest of our period, the tendency was towards greater lightness and grace of line. We will not dwell any further on the contents of individual houses, but turn to the newspapers of the day and note the goods and novelties that were imported and those that were made here by local shopkeepers.

It is plain that English and foreign skilled workmen came here in large numbers and found employment. The upholsterers alone were a numerous body. The kind of

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MAHOGANY TABLE

Originally owned by Gov. William Burnet; now in the Yale University Library. *See page 278.*

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work upholsterers did during this period, and the goods they kept on sale, are fully advertised.

A handsome upholstered settee of the period, with ball and claw feet and carved with the acanthus leaf, is owned by Gerald Beekman, Esq., and is shown below.



SETTEE

Owned by Gerald Beekman, Esq., New York.

A bedstead of the period is shown on page 281. It is owned by Mr. William Livingston Mynderse, of Schenectady, N. Y. The old blue and white curtains that drape it were originally in the Glen-Sanders house, Scotia, N. Y.

Bed furnishings were sold in bewildering varieties. Sometimes the bed and curtains complete are offered for sale. John Searson has a yellow silk damask bed,

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bedstead and sacking bottom, in 1763. We also note a mahogany bedstead with silk and worsted damask curtains, 1764; and a moreen bed and curtains, 1773. Some of the gay materials supplied for bed furnishings are as follows: yellow camblet laced, 1731; corded dimities, 1749; russels and flowered damasks, 1750; flowered russels, 1758; blue and green flowered russel damask, and blue curtain calico, 1759; checked and striped linen for beds and windows, 1760; chintz and cotton furniture for beds, 1765; fine bordered chintzes elegantly pencilled, and copper-plate bed furniture, 1770; blue and white, red and white copper-plate cottons; red and white, blue and white, and purple furniture calicoes, 1771; and India, English, and Patna chintzes, 1774. In 1774, Woodward & Kip, near the Fly Market, have "fine laylock and fancy callicoes, red, blue, and purple, fine copper plate ditto, laylock lutestring, light figured, fancy, shell, Pompadour and French ground fine chintzes. Purple, blue and red copper-plate furniture calicoes, ditto furniture bindings, and black, blue, brown, Saxon; green, pea-green, yellow, crimson, garnet, pink and purple moreens."*

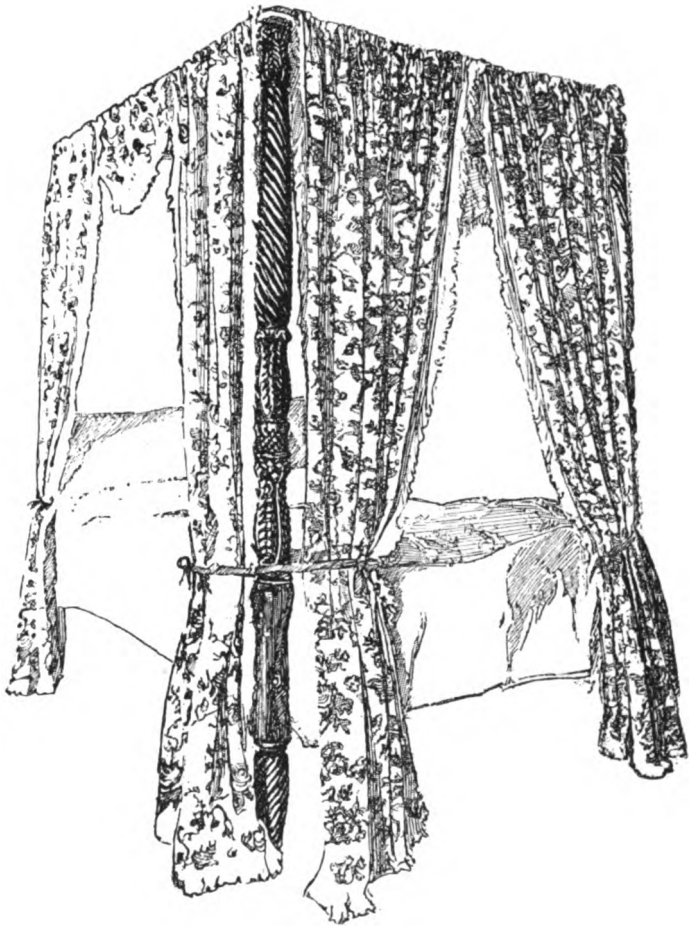
It will be noticed that plain white curtains do not predominate. We also note bed cords, silk and worsted bed lace, and silk fringe and snail trimmings of all colours. "Jillmills for musketto curtains" are sold in 1750; "coloured lawns and gauzes, plain, spotted and flowered for musqueto hangings," 1760; and white and green catgut for ditto, 1772. The upholsterers' announcements clearly show the work undertaken by them, and the successive prevailing styles. Paper-hanging was evidently an important part of the business, and the walls of the better houses were papered before the middle of the century.

* The last chapter of this work deals further with upholstery.

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Among the advertisements we find:

"Stained paper for hangings," imported in the snow *Neptune* (1750); an "assortment of paper hanging" (1750);



MAHOGANY BEDSTEAD

Owned by Mr. William Livingston Mynderse, Schenectady. See page 279.

"flowered paper" (1751); "a curious assortment of paper hangings", brought by the snow *Irene* (1752); "printed paper for hanging rooms" (1760); Roper Dawson offers "a great variety of paper for hangings, stucco

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paper for ceilings, etc., gilt leather" (1760); James Desbrosses has "a large variety of paper hangings," arrived from London in the brig *Polly* (1761); Henry Remsen "an assortment of paper for hangings" (1762); William Wilson, Hanover Square, "a variety of flowered hanging paper" imported in the *Albany* (1762); "gilt paper hangings" (1765); and William Bailey imports in the *Samson* from London "a large assortment of paper hangings of the newest fashions." Some interesting wall paper of the period, the chief features of which are four large pictures of the Seasons, is owned by Mr. William Bayard Van Rensselaer in Albany, having been taken from the walls of the Van Rensselaer manor house (built in 1765) before it was demolished a few years ago.

In the average house, however, if we may believe a contemporary eye-witness, the walls were not papered. Kalm, a Swedish botanist, describes New York in 1748 as follows: "Most of the houses are built of bricks; and are generally strong and neat, and several stories high. Some had, according to old architecture, turned the gable-end towards the streets; but the new houses were altered in this respect. Many of the houses had a balcony on the roof, on which the people used to sit in the evenings in the summer season; and from thence they had a pleasant view of a great part of the town, and likewise of part of the adjacent water and of the opposite shore. The walls were whitewashed within, and I did not anywhere see hangings, with which the people in this country seem in general to be little acquainted. The walls were quite covered with all sorts of drawings and pictures in small frames. On each side of the chimnies they usually had a sort of alcove; and the wall under the windows was wainscoted, and had benches

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GOBELIN TAPESTRY CHAIRS

Owned by Gerald Beekman, Esq., New York. *See page 289.*

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placed near it. The alcoves and all the woodwork were painted with a bluish grey colour."

About the middle of the century, we find traces of the revived taste for the Gothic style, and the fashion of fitting up rooms in various ancient and modern foreign modes. Thus in 1758, we have a certain Theophilus Hardenbrook, surveyor, announcing that he designs all sorts of buildings, pavilions, summer rooms, seats for gardens, etc.; also "all sorts of Rooms after the taste of the Arabian, Chinese, Persian, Gothic, Muscovite, Paladian, Roman, Vitruvian and Egyptian . . . Green houses for the preservation of Herbs with winding Funnels through the walls so as to keep them warm. Note: He designs and executes beautiful Chimney-pieces as any here yet executed. Said Hardenbrook has now open'd a school near the New English Church where he teaches Architecture from 6 o'clock in the Evening till Eight."

"In the City of New York, through our intercourse with Europeans, we follow the London fashions; though by the time we adopt them, they become disused in England. Our affluence, during the late war, introduced a degree of luxury in tables, dress, and furniture, with which we were before unacquainted. But still we are not so gay a people as our neighbours at Boston, and several of the Southern colonies. The Dutch counties, in some measure, follow the example of New York, but still retain many modes peculiar to Hollanders. The City of New York consists principally of merchants, shopkeepers, and tradesmen who sustain the reputation of honest, punctual and fair dealers. With respect to riches there is not so great an inequality among us as is common in Boston, and some other places. Every man of industry and integrity has it

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in his power to live well, and many are the instances of persons who came here distressed by their poverty, who now enjoy easy and plentiful fortunes."

The above is a contemporary description of the city in 1756. The writer is speaking of the old conservative element in the community that is always slow to adopt new fashions. The richest families, and the members of the aristocratic class in England who had their permanent or temporary residence here, and there were many of these, were supplied with the latest modes in furniture as well as in costume as quickly here as they were in London. In testimony of this see page 115.

James Rivington, Hanover Square, has for sale in 1760: "Books for Architects, Builders, Joiners, etc., particularly an entire new work entitled *Household Furniture for the Year 1760, by a society of Upholsterers, Cabinet-Makers, etc., containing upwards of 180 Designs consisting of Tea-Tables, Dressing, Card, Writing, Library, and Slab Tables, Chairs, Stools, Couches, Trays, Chests, Tea-Kettles, Bureaus, Beds, Ornamental Bed Posts, Cornishes, Brackets, Fire-Screens, Desk and Book Cases, Sconces, Chimney-Pieces, Girandoles, Lanthorns, etc., with Scales.*"

The above book was for sale here in the same year in which it was published in London. It is therefore plain that the native cabinet-makers could, and undoubtedly did, make the newest styles of furniture here within a very few months of their appearance in London. In 1748, Kalm says that the native joiners used the black walnut, wild cherry, and the curled maple principally. "Of the *black walnut-trees* (*Juglans nigra*) there is yet a sufficient quantity. However, careless people take pains enough to destroy them. and some peasants even use them as fewel.

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The wood of the *wild cherry-trees* (*Prunus Virginiana*) is very good and looks exceedingly well; it has a yellow colour, and the older the furniture is, which is made of it, the better it looks. But it is already difficult to get at it, for they cut it everywhere and plant it nowhere. The *curled maple* (*Acer rubrum*) is a species of the common red maple, but likewise very difficult to be got. . . . The wood of the *sweet gum-tree* (*Liquidambar*) is merely employed in joiner's work, such as tables, and other furniture. But it must not be brought near the fire, because it warps. The firs and the *white cedars* (*Cupressus thyoides*) are likewise made use of by the joiners for different sorts of work."

Cedar was brought from the Bermudas and Barbadoes. In describing the latter in 1741, a writer says:

"The first and fairest tree of the forest is the Cedar; 'tis the most useful timber in the island, strong, lasting, light and proper for building. There have been great quantities of it sent to England for Wainscoting, Stair-Cases, Drawers, Chairs and other Household Furniture; but the smell, which is so pleasing to some being offensive to others, added to the Cost, has hindered its coming so much in Fashion as otherwise it would."

In 1745, Sheffield Howard advertised mahogany plank. The *Success* brought in Braziletto wood in 1758; William Gilliland imported mahogany plank in 1760; and "a parcel of choice red cedar, fit for either joiners or house carpenters," was sold in 1761. In 1770, "A quantity of mahogany in logs and planks of different dimensions and brass furniture for desks and bookcases of the newest fashion" came to public vendue; and Stanton and Ten Brook on Deys Dock offered pine, cedar and "mahogany of all sorts for joiners' work."

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A cargo of 60,000 feet of choice large bay mahogany was sold in 1772, and another cargo the following year.

In addition to choice timber, metal furnishings for cabinet ware were readily obtainable. In 1745, Thomas Brown, at the Sign of the Cross Daggers in the Smith's Fly, sold ironmongery and all materials for cabinet-makers. Among other announcements of this class of ware, we find bolts and latches for doors; drawer, desk, cabinet and chest locks; "polished brass handles and locks in sute for writing desks, closets and door locks of sundry sorts"; handsome brass locks for parlours; "all sorts of locks and brass handles"; "closet, chest, and cupboard locks; rimmed and brass knobed do."; "brass ring drops"; desk and tea chest furniture; brass knockers, knobs for street doors, brass locks, copper chafing dishes, and brass curtain rings, 1750; "bookcase and escrutore setts, brass handles and escutcheons," 1751; "brass and wood casters, curtain rings, brass knobs and all Sorts of locks, desk suits," 1752; brass chair nails, "brass handles and escutcheons of the newest fashion," "H H L hinges," chest ditto, table hinges, table catches; "locks in suits for desks"; "single and double spring, chest locks"; a large variety of brass furniture, etc., for desks and chests of drawers; brass handles for desks and drawers, and brass hinges and casters, 1758.

It would seem that it was not unusual for some people to supply their own timber, etc., to have made up according to their own fancy. In 1751, John Tremain, "having declined the stage, proposes to follow his business as a cabinet-maker." Among the inducements he offers for custom, he says:

"Those who incline to find their own Stuff, may have it work'd up with Despatch, Honesty, and Faithfulness."

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MAHOGANY CHAIR

Owned by Mr. William E. Ver Planck, Fishkill, N. Y. See page 290.

DUTCH CHAIR

Owned by Mr. Gardner C. Leonard, Albany. See page 248.

CARVED OAK ARM CHAIR

See page 241.

CHAIR

From the Schuyler House on the Flats, New York. See page 248.

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Cabinet-making, moreover, seems to have been a favorite occupation with some amateurs at that date, for we find "chests of tools for the use of gentlemen who amuse themselves in turning and other branches of the mechanic art," for sale in 1771.

Many of the cabinet-makers of New York carried on an importing as well as a manufacturing business. There were skilled workmen here who had been trained abroad and could produce furniture as good as the best foreign article. In 1753, "Robert Wallace, joyner, living in Beaver Street, at the Corner of New Street, makes all sorts of Cabinets, Scrutores, Desks and Book cases, Drawers, Tables, either square, round, oval, or quadrile, and chairs of any fashion."

Solomon Hays at his store, Beaver Street and Broad Street, offers, in 1754, "a choice assortment of India, Japan gilded Tea Tables, square Dressing ditto of which Sort none were ever before in America; beautiful sets of Tea Boards, answerable to the Tea Tables; fine marble Tea Tables with complete sets of cups and saucers in Boxes for little Misses."

"Stephen Dwight, late an apprentice to Henry Hardcastle, carver," in 1755 sets up business "between the Ferry Stairs and Burling Slip, where he carves all sorts of ship and house work; also tables, chairs, picture and looking-glass frames, and all kinds of work for cabinet-makers, in the best manner and on reasonable terms."

Gilbert Ash had a "Shop-joiner or cabinet-business in Wall Street, in 1759; and Charles Shipman comes from England and, in 1767, settles near the Old Slip. He is an ivory and hard wood turner, "having been an apprentice to a Turning-Manufactory at Birmingham." He makes

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"mahogany waiters and bottle stands, pepper-boxes, patch-boxes, washball boxes, soap-boxes, pounce-boxes, glove-sticks, etc., etc."

Flagg and Searle of Broad Street, in 1765, announce "japanning and lacquering after the neatest manner."

In 1762, we find "John Brinner, cabinet and chair-maker from London at the Sign of the Chair, opposite Flatten Barrack Hill, in the Broad-Way, New York, where every article in the Cabinet, Chair-making, Carving and Gilding Business, is enacted on the most reasonable Terms, with the Utmost Neatness and Punctuality. He carves all Sorts of Architectural, Gothic, and Chinese Chimney-Pieces, Glass and Picture Frames, Slab Frames, Girondels, Chandaliers, and all kinds of Mouldings and Frontispieces, etc., etc. Desk and Book Cases, Library Book Cases, Writing and Reading Tables, Study Tables, China Shelves and Cases, Commode and Plain Chest of Drawers, Gothic and Chinese chairs; all sorts of plain or ornamental Chairs, Sofa Beds, Sofa Settees, Couch and easy Chairs, Frames, all kinds of Field Bedsteads, etc., etc."

"N. B. He has brought over from London six Artificers, well skilled in the above branches."

A few months later he announces "a neat mahogany desk and a bookcase in the Chinese taste."

Jane Wilson has "japan'd goods with cream coloured grounds, and other colours of the newest taste; The models also are new constructions, some of them only finished last May at Birmingham and imported to New York the 4th inst. in the ship *Hope;* consisting of tea trays and waiters, tea chests compleated with cannisters, tea kitchen and compleat tea tables, ornamented with well painted landskips, human figures, fruit and flowers."

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MAHOGANY CHAIRS

Owned by Mr. William E. Ver Planck, Fishkill, N. Y. See page 290.

The painted table appears in many of the early inventories. Those of Dutch and French workmanship, decorated with flowers and birds and sometimes historical and mythological subjects, were quite expensive. An elaborate example of this class appears facing page 298. It belongs to Miss Katharine Van Rensselaer, at Vlie House, Rensselaer, N. Y.

Specimens of the more luxurious furniture of the period are shown on the frontispiece and facing page 282. This beautiful set of Gobelin tapestry, consisting of two large sofas, two tabourets and eighteen chairs, was imported for the ball-room of *Mount Pleasant*, the Beekman home on First Avenue and Fifty-first Street, New York. The house, which was built in 1763 by James Beekman and

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remained standing until 1874, was associated with many historic characters and events. It was the headquarters of General Charles Clinton and Sir William Howe. André slept here before he left for West Point, and Nathan Hale was tried and convicted as a spy in its greenhouse. The furniture preserves its original mounts; the sofas and tabourets show hunting and pastoral scenes, and each chair presents a different illustration from *Æsop's Fables*.



TWO MAHOGANY CHAIRS FROM THE GANSEVOORT FAMILY, AND A CHAIR FROM THE SCHUYLER FAMILY

Now owned by Mrs. Abraham Lansing, Albany.

The handsome chair facing page 286 (top left-hand corner) is one of a set of twelve brought to New York in 1763 by Judith Crommelin of Amsterdam, who was married to Samuel Verplanck. This couple settled in Fishkill, and the chair is now in the Verplanck home, there owned by Mr. William E. Verplanck. The chair is handsomely carved, and preserves its original yellow damask.

The interesting chairs, with Turkey-work seats, repre-

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sented on page 289, are also owned by Mr. William E. Verplanck at Fishkill, New York.

Two chairs from the Gansevoort family appear on page 290, with a Schuyler chair. All three specimens are owned by Mrs. Abraham Lansing of Albany. Another chair belonging to the Gansevoorts, and shown on this page, is owned by Mrs. Blanche Douw Allen of New York. The top-rail is bow-shaped, the splat pierced and carved, the seat is rush-bottomed, and the two front legs end in curious dog-shaped claws.



CHAIR
Owned by Mrs. Blanche Douw Allen, New York.

The chair, on page 292, in the Schuyler house opposite "the Flats" near Albany, belonged to Stephen Schuyler, and is owned by Mr. Stephen Schuyler.

An early example of a "wing chair," or "saddle-check chair," appears on page 293. This belongs to Mrs. Harriet Van Rensselaer Gould of East Orange, New Jersey, and is kept in the Van Rensselaer house, *Cherry Hill*, Albany. This is one of the old Van Rensselaer pieces, and is covered with a sort of brown matting, much worn. This kind of chair is usually covered with chintz, and a deep flounce, or ruffle, nearly hides the feet.

The corner chair shown on page 294 was the property

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of John Stevenson, and descended through his grandson of the same name to Mrs. Augustus Walsh, of Albany.

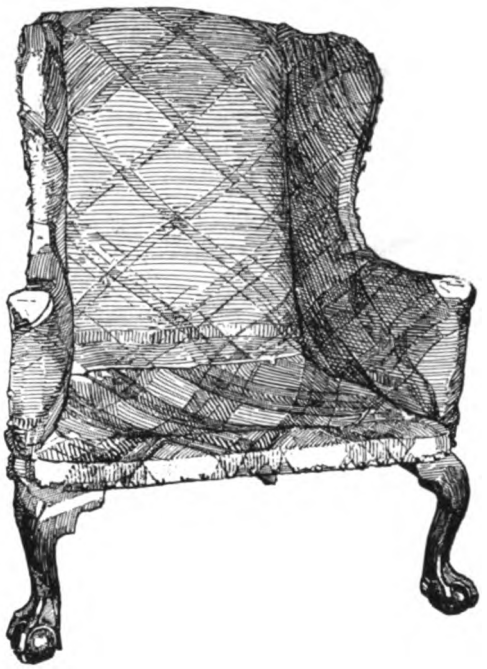


OLD OAK CHAIR

Owned by Stephen Schuyler, now by his descendant, Mr. Stephen Schuyler, Troy Road, N. Y.

"Minshiell's Looking Glass Store, removed from Smith Street to Hanover Square (opposite Mr. Goelet's the sign of the Golden Key), has for sale "an elegant assortment of looking-glasses in oval and square ornamental frames, ditto mahogany; the greatest variety of girandoles ever imported to this city; brackets for busts or lustres, ornaments for chimney-pieces as tablets, friezes, etc. Birds and baskets of flowers, for the top of bookcases or glass frames, gilt bordering for rooms by the yard. Engravings by Strange, Woollet, Vivares, and other eminent masters. A pleasing variety of mezzotintoes well chosen and beautifully coloured. Also an elegant assortment of frames without glass. Any Lady or Gentleman that have glass in old fashioned frames may have them cut to ovals, or put in any pattern that pleases them best. The above frames may be finished white, or green and white, purple, or any other colour that suits the furniture of the room, or gilt in oil or burnished gold equal to the best imported." (1775.)

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OLD "WING" OR "SADDLE-CHECK" CHAIR
Owned by Mrs. H. Van Rensselaer Gould, at *Cherry Hill*, Albany. See page 291.

Italian marble tables are imported in 1750; "fashionable chairs" are offered by Sidney Breese in 1757; Samuel Parker imports in the *Dove* "a very complete London made mahogany buroe and bookcase and other furniture" (1762); mahogany furniture and a fine damask bed come to public vendue in 1764; "japanned stands of all prices beautifully ornamented and gilt" are imported by Duyckinck, 1764; and handsome chairs with damask seats and backs are advertised in 1765. Thomas Fogg offers "a quantity of worsted furniture," and W. N. Stuyvesant auctions "some mahogany chairs," 1765; Nicholas Carmer, Maiden Lane, imports "a neat parcel of mahogany chairs and desks and bookcases, tables, etc., and a parcel of mahogany plank," 1767; "some choice marble slabs for side tables" are offered cheap by Captain William Stewart, on King Street, 1767; "a mahogany fluted double chest of drawers, a microscope, a good Wilton carpet, two bedside ditto, and three sets fire furniture" come to public vendue in 1768; "beautiful mahogany chairs" and "chests upon chests" are sold in 1769; crimson worsted furniture, 1770; "parcel of mahogany desk, desk and bookcase,

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chest upon chest, dining tables, tea tables, stands, and buroes, mahogany cases with knives and forks," 1771.

The above extracts are ample to show the kind of furniture that was imported and that was made in New York Boston and Philadelphia also produced a lot of cabinet-work which occasionally is offered for sale in the papers.



CORNER CHAIR

Originally belonging to John Stevenson, now owned by Mrs. Augustus Walsh, Albany. See page 291.

Garrit Van Horne Fisher, at his store in Smith Street, "has some neat black walnut Boston made chairs with leather seats to dispose of" (1759); and Perry Hayes and Sherbroke advertise "Philadelphia made Windsor chairs" (1763).

Two old chairs from the Van Cortlandt House, Croton-on-the-Hudson, are shown on the opposite page.

We learn that the floors of the average house were

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TWO CHAIRS

From the Van Cortlandt House, Croton-on-the-Hudson, N. Y.

sanded until towards the middle of the century when carpets became more general. In 1747, bedside carpets are advertised; and, in 1749, bedside and floor carpets. In 1750, the *Neptune* brings in flowered carpets. In 1752, the *Mary* has white cotton bed carpets; the *Nebuchadnezzar*, haircloth for floors; and the *Irene*, "painted floor cloths in the handsomest manner." Then appear successively "Rich beautiful Turkey fashion carpets," 1757; "Persian and Scotch carpeting and ditto bedsides," 1758; Wilton and the best Turkey carpets of all sizes, 1759; stair cloth, Scotch carpets and "carpeting for floors, chairs and tables," 1760. Thus the word *carpet* is not yet used exclusively as a term for a floor covering. Next we have carpeting for stairs, 1762; painted floor cloths and entry cloths,

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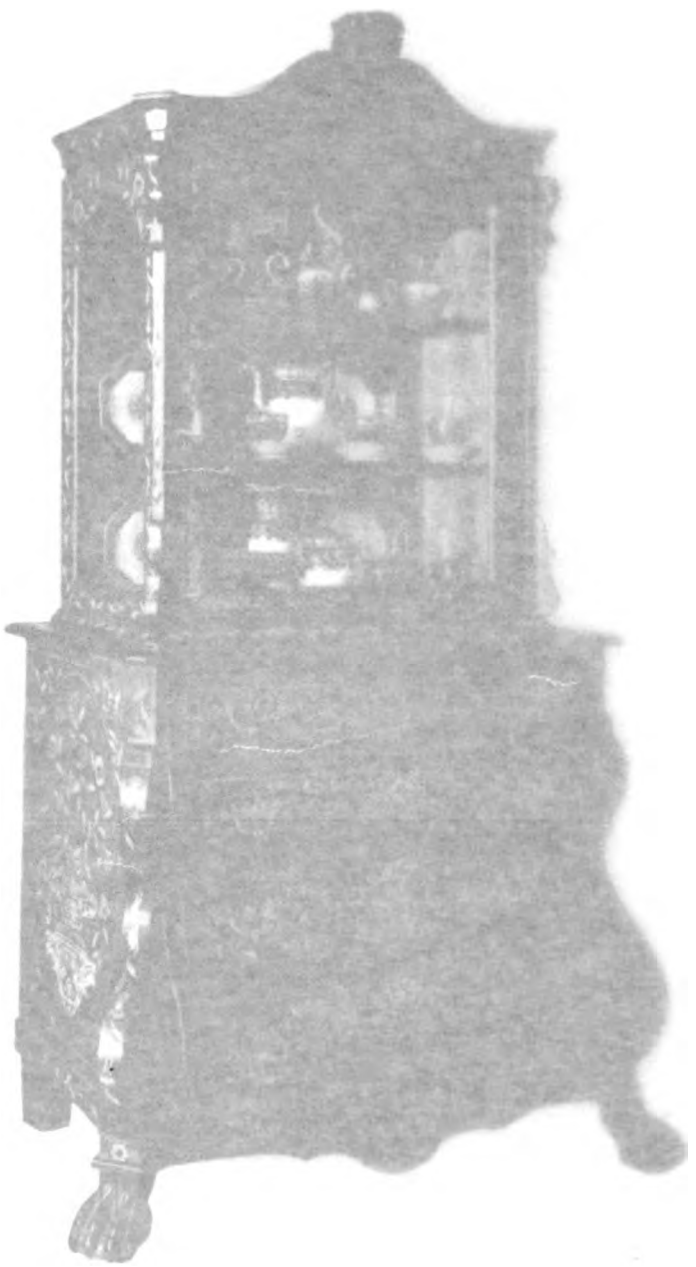
haircloth for entries and staircases, and handsome mohair carpeting, 1764. At the same date, also, we have "Persia, Scotch, list, entry, Floor, Bedside, Table, and painted," besides "bordering lists for carpitting." Two excellent Turkey carpets, one of them seven yards square, are offered for sale in 1765. Wilton and Axminster carpets cost from £3 to £60 in 1771; and in the next year there are square and list carpets for beds, and the *Hero* brings some beautiful plush carpeting from Ayr.

"Brass rods for fixing carpeting on stairs" could be had at James Byers, Brass Founder, South Street, in 1767; and large brass and iron wire for staircases, 1772.

The fireplace was a decorative feature of the room all through this period. Coal gradually succeeded wood as fuel, and grates took the place of andirons; but coloured tiles still made the chimney-piece and hearth gay with scriptural, historical, and landscape subjects. The articles manufactured here and imported for the decoration and service of the hearth were numerous. A few selections from this class of goods include the following:

A marble chimney-piece, 1744; "new fire places," made by Robert Grace in Pennsylvania, 1744–5; "a parcel of handsome Scripture tiles with the Chapter and some plain white ditto," 1748; history and landscape tiles, 1750; marble hearths, 1751; "a parcel of choice iron ash pails proper for taking up hot ashes from hearths to let them cool in"; green and yellow hearth tiles; white and Scripture galley tiles; steel hearths with mouldings and stove grates from England. "Just imported from Bristol and to be sold by Rip Van Dam a large iron hearth plate with brass feet and handles," 1752; two handsome marble hearths with layers suited to the hearth are offered in

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MARQUETRY CHEST OF DRAWERS AND GLASS CASE

Owned by Mr. John V. L. Pruyn, New York. *See page 256.*

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...lth for entries and staircases, and handsome ... carpeting, 1764. At the same date, also, ... "[illegible], Scotch, list, entry, Floor, Bedside, Table, ... and," by the "bordering lists for carpitting." ... excellent Turkey carpets, one of them seven yards ... offered for sale in 1765. Wilton and ... carpets cost from £3 to £60 in 1771; and in ... were there are square and list carpets for beds, ... Kings some beautiful plush carpeting from ...

"Brass rods for fixing carpeting on stairs" ... at James Byers, Brass Founder, South Street, ... and Large brass and iron wire for staircases, 1772.

The fireplace was a decorative feature of the ... through this period. Coal gradually succeeded ... wood, and grates took the place of andirons; but ... tiles still made the chimney-piece and hearth gay ... Scriptural, Historical, and landscape subjects. The ... manufactured here and imported for the decorative ... service of the hearth were numerous. A few sale ... from this class of goods include the following:

A marble chimney-piece, 1744; "new made ... made by Robert Grace in Pennsylvania, 1744-5, "... parcel of handsome Scripture tiles with the Chapter and ... plain with Birds," 1748; history and landscape tiles, ... marble hearth, 1751; "a parcel of choice iron ash ... proper for taking up hot ashes from hearths to let ... cool in"; green and yellow hearth tiles; white and ... ware galley tiles; steel hearths with mouldings and ... grates from England. "Just imported from Bristol ... to be sold by Rip Van Dam a large iron hearth plate ... brass feet and handles," 1752; two handsome ... hearths with layers suited to the hearth are offered ...

MARQUETRY CHEST OF DRAWERS AND GLASS CASE
Owned by Mr. John N. L. Pruyn, New York. See page 250.

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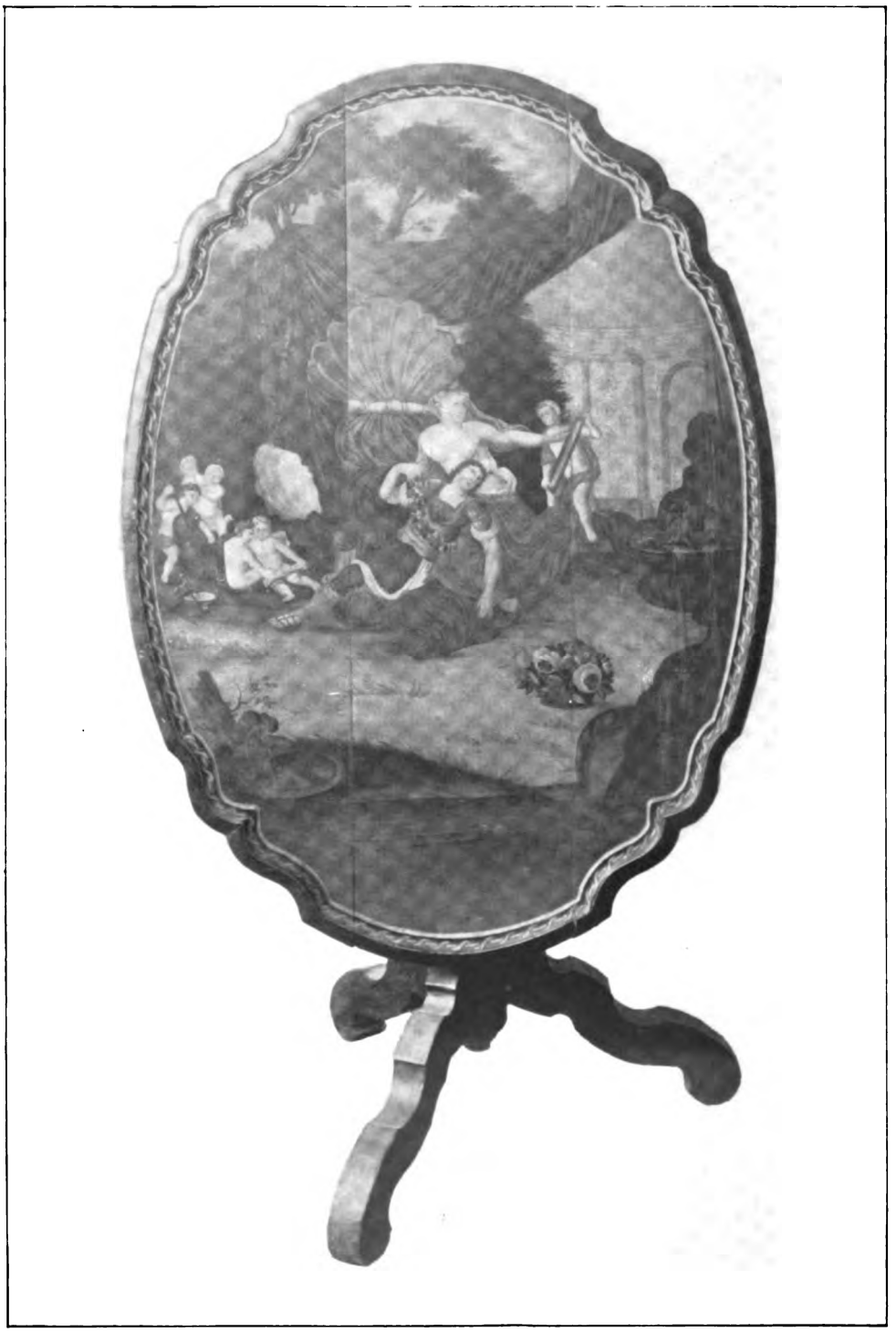
1753; John Beekman has some German stoves, iron backs, marble chimney fronts and marble tea tables for sale in 1757; carved and plain chimney backs are imported, 1759; and chimney tiles and stucco ornaments for ceilings and chimney-pieces are sold by Bernard Lintot, 1760. "German cast iron stoves round and square, handsome marble chimney fronts and hearth stones, hearth and Jam tiles" are for sale by Robert Crommelin, 1761; "mantel-pieces, iron grates for coals, Scripture and landskip chimney tiles, Boston do., for oven floors and hearths," 1764; best blue and white landscape tiles, common do., and purple best do.; and open work mahogany mantelpieces, 1765. Red and blue hearth tiles are sold by Samuel Verplanck, 1765. James Byers, brass founder in South Street, makes "brass mouldings to cover the edges of marble or tiled fire places," 1768; "marble hearths very beautifully variegated with different colours" are sold by Philip Livingston at his store, Burnet's Quay; and elegant grates or Bath stoves are imported in 1768. Samuel Francis, Vauxhall Gardens, offers "two carved formitif pieces for a fire place"; and several sets of very curious Italian, Derbyshire, and Kilkenny marble for fireplaces just imported from London are sold by Walter Franklin & Co., 1770.

From 1751 to 1761, large importations of china are constantly advertised, the varieties consisting chiefly of blue and white earthenware, Delft, japanned, gilded and flowered, green ware, Tunbridge and Portabella wares, blue and enamelled, "aggott," "tortoise," "pannel'd" and Staffordshire Flint ware. In 1765, James Gilliland advertises at his Earthen and Glass-ware house "flower horns, wash hand basins without bottles, pine apple and colly flower coffee pots, cream coloured tea pots, white tortoise

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mugs and jugs, coffee cans, pearl'd flower horns and landskip tortoiseshell coffee pots, black ware, white stone tureens, mallon, all with stands." "Agate and melloned ware" are advertised in 1766; "white and enamelled tea table setts, white and burnt China bowls from ½ pint to 3 gallons, quart and pint mugs, jars and beakers, sauce boats, spoon boats, children's tea table sets, dining sets ranging from 16 to 24 guineas, blue and white enamelled china, blue and white landscape china, enamell'd white gilt landscape, nankin, brown edged sprig and duck breakfast cups and saucers, black and white ribbed and engraved sauce boats, sugar dishes, enamelled gilt image and sprig damasked tea pots, enamelled coffee cans and saucers, pencilled china, burnt china, blue and white china, white quilted and plain sugar dishes, cream jugs, flower jars, etc.," are imported from London and Bristol in 1767. "A parcel of china useful and ornamental, Queen's or yellow ware, delf and black earthenware" is offered in 1769. An earthenware manufactory is started at Norwich, Conn., in 1771, and although domestic productions constantly appear, the ships continually bring in china and earthenware of new patterns and shapes. "Enamelled salt cellars pink, blue and green," and "one dozen very handsome caudle cups and saucers" are advertised in 1771, and in the next year John J. Roosevelt, Maiden Lane, imports from England "an elegant assortment of burnt china jars and beakers, fruit baskets, butter tubs, sauce boats and pickel leaves." George Bell, Bayard Street, has "burnt china, quilted china, pencil'd china, blue and white Queen's ware, Delph, stone enamell'd black," etc., in 1773; at Rhinelander's store in 1774, there was "a fine assortment of china, including blue and white, blue and gold, purple and

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OVAL PAINTED TABLE

Owned by Miss Katharine Van Rensselaer, Vlie House, Rensselaer, N. Y. *See page 289.*

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gold and enamelled and burnt." "Several very elegant sets of Dresden tea table china and ornamental jars and figures decorated and enriched in the highest taste" are advertised by Henry Wilmot, Hanover Square, in 1775. James Byers was riveting broken china in 1769, and Jacob de Acosta repaired with cement (see page 301).

Glass ware for the table seems to have been very plentiful. Wine, beer and water glasses, square and round tumblers, cruet stands and cruet frames, and sets of castors with silver tops appear from 1744 onward. Glass cream jugs are advertised in 1752; "neat flowered wine and water glasses, glass salvers, silver top cruit stands, a few neat and small enamelled shank wine glasses, flowered, scalloped and plain decanters jugs and mugs, salver and pyramids, jelly and silly bub glasses, flowered, plain and enamelled wine glasses, glasses for silver salts and sweet meat, poles with spires and glasses, smelling bottles, sconces, tulip and flower glasses of the newest pattern, finger-bowls and tumblers of all sorts," 1762. Cut glass and silver ornamental cruet stands cost from 10 shillings to £15 each in 1762. Ten years later, "ebony cruet stands, jelly glasses, soy cruets, carroffs, wine and water glasses and bottle stands" are for sale by John J. Roosevelt in Maiden Lane. Wine servers and "bottle slyders" appear in 1771–2; and "pearl labels for decanters" and "corks with silver tops for do." in 1773. American flint glass made at the Stiegel Works, Mannheim is advertised in 1770.

A partial list of articles used in preparing and serving tea includes: copper tea-kettles, 1744; pewter tea-pots, 1745; "mahogany tea-boards," 1749; tea-chests, "neat pontepool* japanned waiters," 1750; mahogany tea-chests, brown

* So called from the town in England where it was made.

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Polish tea-kettles with lamps, 1751; "japann'd and mahogany tea waiters of all sizes," India tea-boards, "tea-chests of all sizes mounted with plate and other metals," Dutch kettles, lamps, and coffee-pots, 1752; "best Holland kettles with riveted spouts," 1758; sugar cleavers and bells for tea tables, brass kettles in nests, very neat chased silver tea-pots, sugar pots, chased and plain, milk pots double and single, jointed tea-tongs, tea spoons, 1759; cannisters, brass Indian kettles in nests, mahogany and book tea chests, 1760; nests of kettles to hold from thirty gallons down to a quart, 1761; plated tea-boards and tea-trays, 1762; tin kettles in nests, painted and plain sugar boxes of various sizes, japanned cannisters, neat tea chests with cannisters, "mahogany tea-boards, sliders, tea-trays, beautifully ornamented japanned tea boards, waiters and kettles handsomely japanned and gilt, Chinese tea tongs, tea chests and slyders, the most fashionable octagon and square japann'd, finiered and inlaid tea chests," 1764; open work mahogany tea-boards, 1765; "curious japann'd Pontipool ware, viz., tea equipage—a fine tea kitchen and waiter, a beautiful 24 inch rail tea tray, cannister," 1768; "one handsome double bellied plaited tea kitchen and stand," 1768; urns or tea kitchens, silver plated, finely chased and plain brown tea kitchens, tea pots gilt and enamelled of the finest ware, 1771; japan'd tea tables, kitchens, trays, chests, cannisters, waiters, bells, 1772; pearl and tortoise shell sugar tongs, inlaid mahogany tea chests, tea cannisters lined with lead, silver milk urns, japann'd Roman trays, 1773; "polished Gadrooned and fine open work silver tea tongs, very fashionable," 1774.

Turning now to ornamental china used for the decoration of mantel-pieces, as well as for the tops of chests of

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drawers, escritoires and bookcases, we find among the importations birds, baskets of flowers and busts; "a very curious parcel of plaster of Paris Figures," 1757; "plaster of Paris ornaments for chimney-pieces," 1758; "flower horns," 1758; "some beautiful ornamental chimney-china," 1766; "white stone ware, including complete tea-table toys for children, with a great collection of different kinds of birds, beasts, etc., in stone ware, very ornamental for mantle pieces, chests of drawers, etc.," 1767; "one set of image china," 1768; "a few pieces of very elegant ornamental china," 1769. Jacob de Acosta, who mends china and glasses with cement, has "all sorts of marble or china furniture such as is used in ornamenting chests of drawers or chimney pieces," 1770; Henry Wilmot has "the greatest variety of ornamental china, consisting of groups, setts of figures, pairs, and jars just opened," 1770; and Mr. Nash offers some "superb vases for the toilet," 1771.

Wax-work ornaments appear in 1765; glass pyramids in 1764; and "glasses to grow flowers," 1775.

The dressing-tables were furnished with every luxury, and shaving boxes and brushes of all sorts are found in 1756. "Neat Morocco tweese cases with silver door, lock and key," 1759. Complete shaving equipages, japanned comb trays, and India dressing-boxes are imported in 1759; complete sets of shaving utensils in shagreen cases, 1760; ladies' equipage, with everything complete for a fashionable toilet, 1761; "shaving equipages, holding razors, scissars, penknives, combs, hones, oil bottle, brush and soap box with places for paper, pens and ink," 1761; straw dressing-boxes with private drawers, 1764; and fish skin razor cases, 1774. "Very fine travelling cases for ladies

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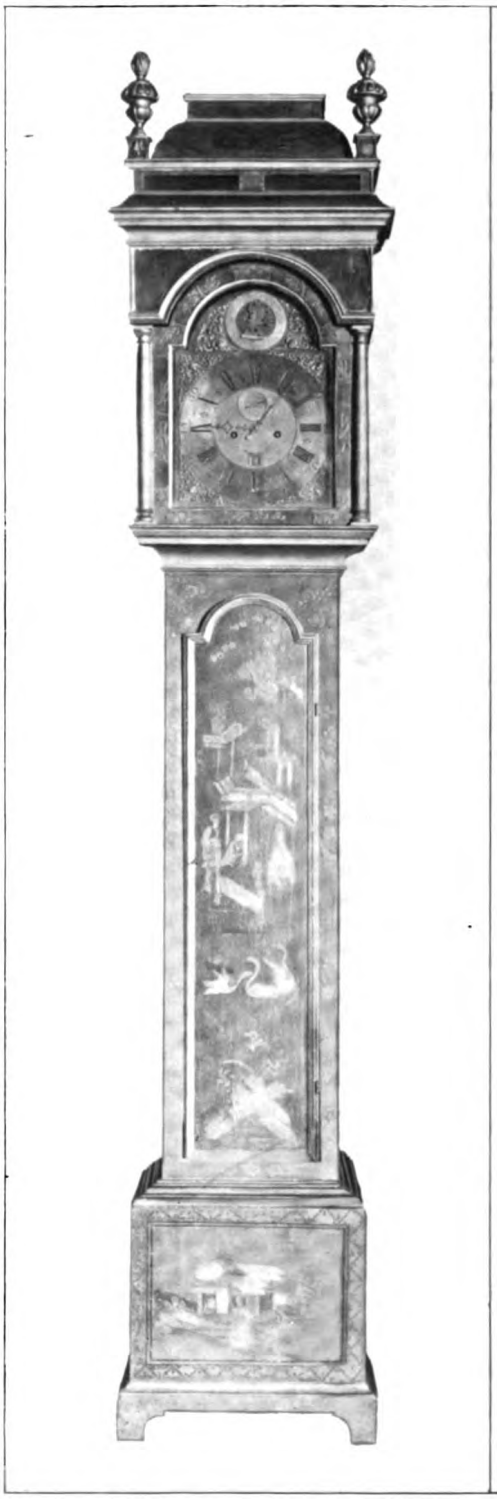
and gentlemen contain everything to make a journey comfortable, and some of these are adapted for army officers." The "seal-skin portmantua" is fashionable towards 1776.

The desk and escritoire were furnished with many articles familiar to-day: but sand to sprinkle upon and dry the ink, and wafers and quill pens have now almost disappeared. Hard metal inkstands with candlesticks are advertised in 1750; large and small pewter standishes in 1759; glass ink pots with brass tops, ditto for sand, 1759; brass ink pots, 1761; "ink equipages with silver plated furniture for the nobility, gentry, public officers, etc., and others of inferior size and quality" are advertised by James Rivington in 1771; and japann'd, brass, leather and paper inkstands appear in 1774. Neat red and blue morocco letter cases with locks (1750); red leather letter cases; beautiful red and blue morocco letter cases with spring locks; neat shagreen ink horns; ivory and tortoise-shell memorandum books (1761); fountain pens; cedar pencils (1750); sealing-wax, and quills; vermilion and common wafers (1759); ivory paper-cutters (1761); lignum vitæ rulers; letter scales; black lead pencils with steel cases for the same; ink-powder (1762); wafers, black and red; gilt message cards; and letter files (1765). Ivory, tortoise-shell, shagreen and pear-tree memorandum books are also advertised. Ladies' memorandum blocks occur in 1764.

Clockmakers are numerous, John Bell advertises in 1734; Aaron Miller, of Elizabethtown, in 1747; and Thomas Perry, of London, in Dock Street, and "Moses Clements in the Broad-way, New York," in 1749.

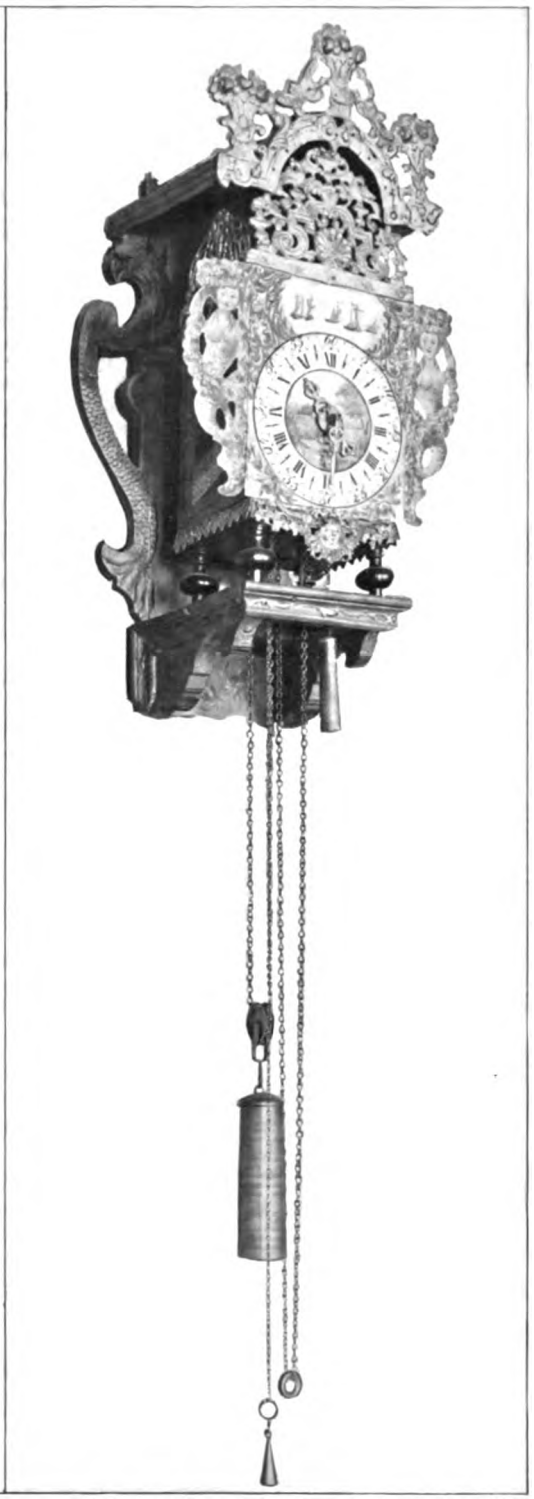
A handsome japanned clock, made by Allsop of London, appears facing this page. It has always been in the Bleecker family, and descended from Garrit Van Sant

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JAPANNED CLOCK

Belonging to the Bleecker family, now in the house of Mrs. J. Ten Eyck, Albany.
See page 302.



FRISIAN CLOCK

Owned by the Rev John van Burk, of Johnston, N. Y. *See page 244.*

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Bleecker, of Albany, to one of his daughters. It is now in the home of Mrs. J. Ten Eyck, Albany.

"Clock case cupboards" are brought over by the *Batchelor*, 1751; Samuel Bowne, Burling-Slip, has some "japanned and walnut-cased clocks," 1751; Dirck Brinckerhoff is at the Sign of the Golden Lock, in Dock Street; "Uriah Hendricks, at his store next door to the Sign of the Golden Key in Hanover Square (1756), has imported "two fine repeating eight day clocks, which strike every half hour and repeat"; Thomas Perry, watchmaker, from London, "in Hanover Square, makes and cleans all sorts of clocks and watches." "He will import, if bespoke, good warranted clocks at £14, they paying freight and insurance, and clocks without cases for £10." (1756.)

George Chester, from London, opens a shop at the Sign of the Dial, on the new Dock; and Carden Proctor mends and cleans musical, repeating, chimney and plain clocks in 1757; Abraham Brasher, of Wall Street (1757); Solomon Marache, opposite the Fort; John Est, at the Dial and Time in Broadway; and Thomas Gordon, from London, opposite the Merchants' Coffee House (1759) sell various kinds of timepieces. Edward Agar, in Beaver Street, brings from London "a very neat table clock which repeats the quarters on six bells" (1761); Joseph Clarke imports from London some "exceedingly good eight-day clocks in very neat mahogany cases," and two dials, "one in a covered gilt frame large enough for a church or a gentleman's house." (1768.)

In 1768, John Sebastian Stephany, Chymist, has "for sale for cash a new and ingenious Clock Work, just imported from Germany, and made there by one of the most ingenious and celebrated Clock-makers in Germany. It

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plays nine different selected musical tunes, and every one as exact as can be done on the best musical instrument; and changes its music every hour. It is done with 11 clocks and 22 hammers. It has an ingenious striking work for every hour and quarter of an hour; it repeats 8 Days, Hours, and Minutes and shows the Month, and Days of the Month."

"At the Sign of the Clock and Two Watches, opposite to Mr. Roorback's at the Fly Market is made and repaired at reasonable Rates, Clocks and Watches; will keep in Repair by the Year, Clocks plain or musical; . . . . China is also rivited at the said Shop three different ways and ornamented with Birds, Beasts, Fish, Flowers, or Pieces of Masonry by a curious and skilful Workman." (1769.)

Isaac Heron (1770), watchmaker, facing the Coffee House Bridge, has "a musical clock noble and elegant cost in England £80," and "a neat and extraordinary good chamber Repeating Clock."

Stephen Sands, 1772, William Pearson, jr., and William Kumbel, 1775, were also in this business. The two bracket or pedestal clocks of the period represented on page 305 are owned by Gen. J. Watts de Peyster of New York. The one to the left was long in the Broadway home of the Watts family; the second one, with chimes, belonged to the de Peysters and bears the name of Robert Henderson, who made clocks at St. Martin's Court, London, in 1772, and at 18 Bridgewater Square in 1800–'5. The names of the tunes are engraved above the dial and include the March from Scipio, Sukey Bids Me, and Miss Fox's Minuet.

Music was by no means neglected in New York, and

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CLOCKS
Owned by Gen. J. Watts de Peyster, New York. See page 304.

competent teachers were not lacking. In 1750, six very fine violins and some German flutes are for sale; in 1757, a good English spinet and some flutes. In 1759, a gentleman has a lot of musical goods imported from Naples and London, including two good violins, a girl's six-stringed bass viol; "exceeding good German Flutes for three Dollars, each; likewise others with 2, 3, 4, or 5 middle Pieces to change the Tones and Voice do. Likewise Bass, viol Strings of all Sizes, and silvered Ones for Basses, Violins and Tenors. A great Collection of Wrote and Printed Music from Italy and England."

James Rivington, Hanover Square, has in 1760 "Fiddles with Bows or Fiddle-Sticks, Mutes, Bridges and Screw

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Pins, German Flutes, common Flutes, Fifes, Pitch Pipes, Hautboy Reeds, Bassoon Reeds, and mouth-pieces for French horns. 1st, 2d, 3d and 4th Fiddle Strings, very excellent; ditto Blue, for Basses;" also a lot of Music Books.

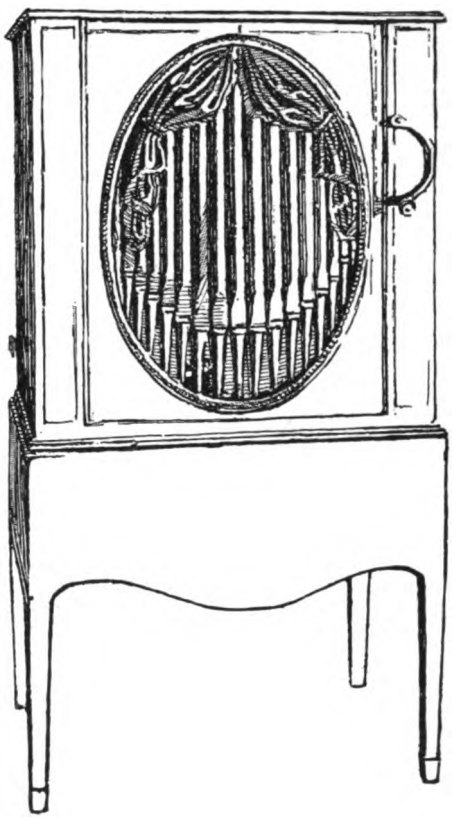
Other instruments on sale include: a "harpsichord with three stops," 1758; "a complete set of bagpipes £4," 1760; "a chamber organ, with 5 stops, silvered pipes, case 9 feet high and 6 feet wide, new bellows, and good in condition, £60 New York currency, scarce a quarter of the sum which a new organ will cost," 1762; violins in cases, German flutes, "speckled screw bows," "a violoncello and case" and "an excellent bassoon with reeds," 1764; "two very fine handorgans, one with four barrels and the other with two barrels," 1767; "a new chamber organ of six stops and neat gilt front," 1768; "a very fine tone harpsichord and a forte piano," 1770. John Shimble, "organ builder from Philadelphia makes and repairs all kinds of organs harpsichords spinnets and pianos," 1772.

A parlour organ of the period shown on page 307 belonged to Anthony Duane, an officer in the English navy. It descended to his son James Duane, first Mayor of New York under the new government, and from the latter's youngest daughter, Catharine Livingston Duane, to James Duane Featherstonhaugh. It is now owned by Mr. George W. Featherstonhaugh, Schenectady, N. Y. The organ is fifty-two inches high and twenty-six inches wide. It is made of mahogany. The wind is supplied by a bellows worked by a crank. The keys are lifted by wire elevations on a revolving barrel. The organ contains five barrels, playing ten tunes each. All the tunes are English.

The card table on page 309 belongs to Miss Anna

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Vandenberg, of Albany. It was owned by the Lush family, and is somewhat unusual in having five legs. Games were no less popular in New York than in the Southern cities and plantations.



PARLOUR ORGAN

Owned by Anthony Duane, now by Mr. George W. Featherstonhaugh, Schenectady. See page 306.

The "best playing cards" are advertised among the importations of 1749; battledores, 1751; "quadrille boxes for the fashionable game," 1761; "Henry VIII. and Highland playing-cards," 1761; "Merry Andrew and Highland playing cards" and "Great Mogul playing

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cards," 1764; backgammon tables and drum battledores and shuttlecocks and "backgammon tables lined to prevent the odious sound of the boxes," 1764; chess, draft and cribbage boards, with men, dice and boxes, 1771; "quadrille pools," 1772; "paper and japanned quadrille pools, and pearl and ivory fish and counters," 1773.

Children's toys are frequently mentioned in the importations: the *Charming Rachel* brings "all sorts of children's toys," 1752; "boxes of household furniture for children" occur in 1759; and "a large quantity of Dutch and English toys" in 1767.

The ladies of the period were accomplished in needlework, and that they made various ornaments for their homes is evident from advertisements for teaching the fashionable decorative arts of the day. One in 1731 is:

"Martha Gazley, late from Great Britain, now in the City of New York, Makes and Teaches the following curious Works, viz. Artificial Fruits and Flowers and other Wax-Work, Nuns-Work, Philligree and Pencil Work upon Muslin, all sorts of Needle-Work and Raising of Paste, as also to Paint upon Glass, and Transparent for Sconces, with other Works. If any young Gentlewomen, or others, are inclined to learn any or all of the above mentioned curious Works, they may be carefully taught and instructed in the same by the said Martha Gazley at present at the Widdow Butlers, near the Queen's head Tavern, in William Street, not far from Captain Anthony Rutgers."

In 1761, the wife of John Haugan, at the Horse and Cart Street, advertises that she "stamps linen China blue or deep blue, or any other colour that Gentlemen and Ladies fancies. Bed sprays, Women's Gowns."

In 1769, "Clementina and Jane Fergusson intend re-

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MAHOGANY CARD TABLE AND CHAIR

Owned by Miss Anna Vandenberg, Albany. See page 306.

moving their school the first of May next to Bayard Street, opposite the house of John Livingston, Esq., where they will continue to teach reading, writing, plain needlework, sampler, crowning, Dresden catgut: shading in silk on Holland or cambrick and in silk or worsted on canvas; as also all sorts of needlework in use for dress or furniture."

In 1773, Mrs. Cole, from London, teaches ladies "tambour-work and embroidery"; and in the same year William and Sarah Long, from London, teach "Tambour work in gold, silver, and cotton."

In 1774, Mrs. Belton, who has a French and English school, teaches "tapestry, embroidery, catgut, sprigging of muslin," etc., etc.

A specimen of the handiwork of the period is shown

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on page 311. This is a screen worked in 1776, and owned by Mrs. Edward Rankin at the Van Rensselaer house, *Cherry Hill*, Albany. The standard is mahogany with "snake" feet.

Among the importations, "catgut gauze," "catgut silk" and "drawn catgut" frequently occur. We also find "cruels sorted in shades," 1752; "ivory shuttles for knotting fringe," 1752; ladies "knitting and work boxes," 1794; "coarse and fine yellow canvass for work or window blinds," 1771; and tambour cases and needles, 1774.

The looking-glass was very important at all periods. In 1730, James Foddy from London undertook "to alter and amend old looking glasses," and it would appear from the constant advertisements that there was a great demand for looking-glasses of the newest fashion. The large pier glass with its carved frame, a glass over the mantel-piece and convex mirrors with sconces on either side were common ornaments of the drawing-room.

"New fashion sconces and looking-glasses" are constantly appearing among the importations from 1749 onward. From about 1752, they are carved and gilt; "a variety of sconces with branches in wallnut frames with gilt edges," are offered in 1757; pier glasses of all sizes are favourite importations; and convex lenses and concave mirrors, 1764; "two carved white framed sconce glasses and one mahogany ditto," 1768; oval sconces with gilt frames, 1773; "looking glasses the most fashionable, neat and elegant ever imported into this city, oval glasses, pier do. and sconces in burnish'd gold, glass border'd, mahogany and black walnut frames with gilt ornaments of all sizes; likewise some elegant gerandoles," 1774, framed mahogany and black walnut, square and oval sconces, glasses and girandoles,

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1775. Handsome dressing-glasses are constantly being offered for sale; sometimes these are gilt, sometimes japanned, sometimes black walnut, and frequently they are furnished with sconces.

Lamps and lanterns were imported in considerable variety: the entries and halls were lighted by square and spherical lanterns. The standard sizes were 18 x 14 inches, 16 x 12, 10 x 14, 9 x 4, 8 x 4 and 7 x 4. A few of the announcements are as follows: fine large lamps at twenty shillings apiece, 1752; barrel and bell glass lanthorns for entries, 1753; glass lamps and chamber lamps, 1759; horns for lanterns, 1759; pocket lanterns, 1761; glass lamps for halls, 1761; glass, tin, and horn lanterns, 1763; square and globe lanterns for halls and staircases, 1764; large glass lanterns and chamber lamps, 1765; "lamps of the newest patterns, very useful for sick persons," 1770; and "square glass and globe lanthorns and chamber lamps," 1771.

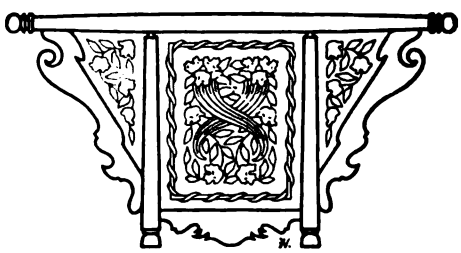


SCREEN WORKED IN 1776
Owned by Mrs. Edward Rankin, Albany.
See page 310.

Candlesticks of all kinds were made here as well as

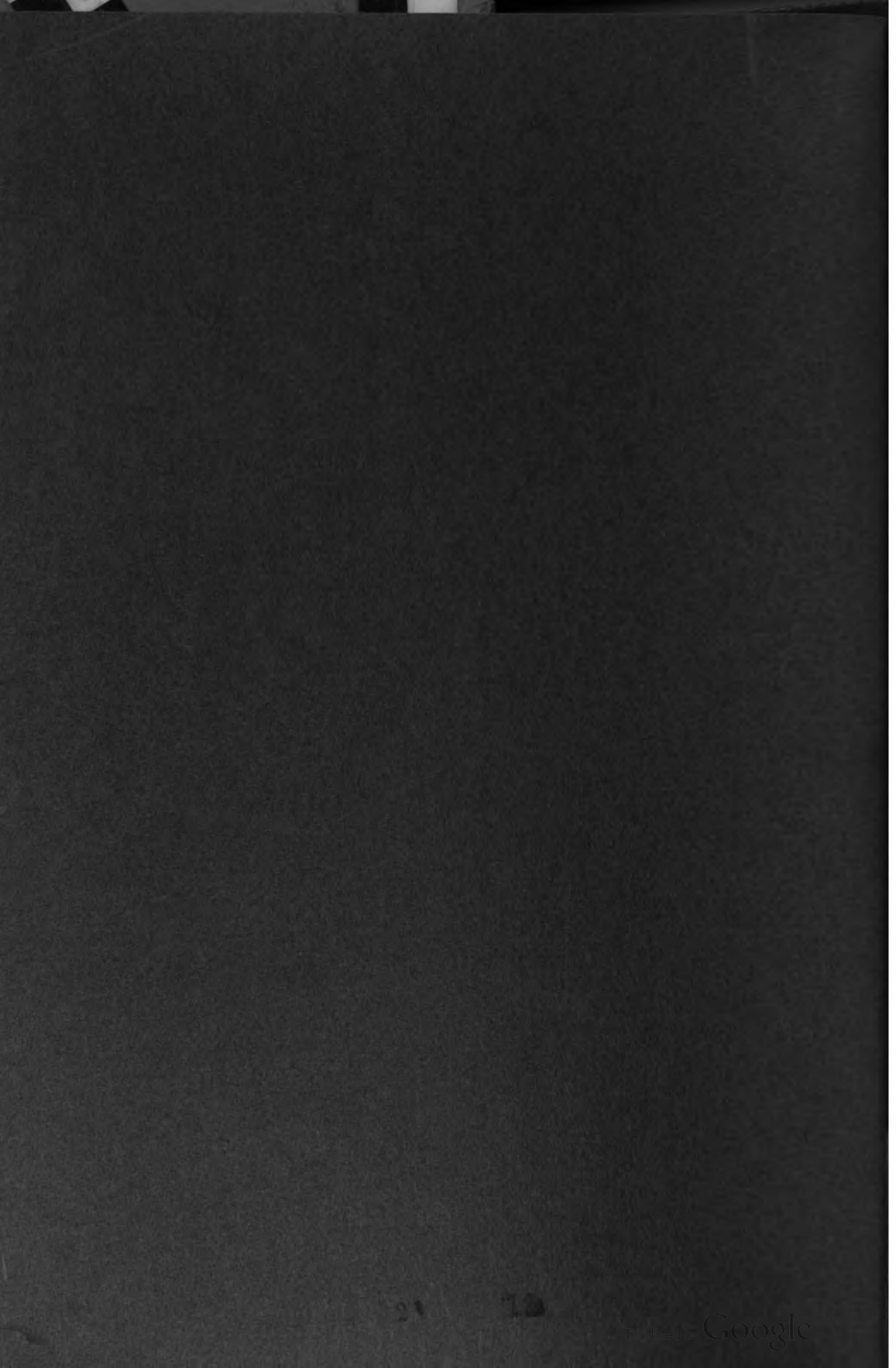
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imported. Among the kinds in demand we note: brass ball iron candlesticks, "some curious four armed cut glass candlesticks ornamented with stars and drops, properly called girandoles," 1762; brass snuffer dishes, 1764; "enamel'd and japan'd candlesticks for toilets and tea-tables" and "candle shade slyders" 1765; "Japanned and Pontipool table and chamber candlesticks," 1768; "iron and japann'd candlesticks, 1773; red, green, gilt, and black japanned candlesticks, with snuffers and extinguishers, 1773; candle frames and screens, with japanned and skin cases, 1774; and candle screens, 1776.



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